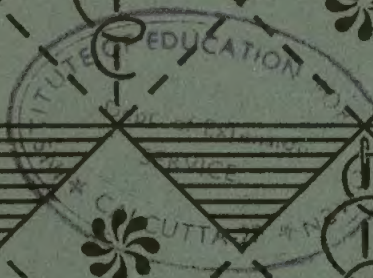


2001
**A NEW MANUAL
OF NEEDLECRAFT**

by
E. Griffith

OXFORD UNIVERSITY PRESS



A NEW MANUAL OF NEEDLECRAFT

BY THE SAME AUTHOR AND UNIFORM WITH THIS BOOK:

**PROGRESSIVE PATTERN MAKING AND
CUTTING OUT FOR NEEDLEWORK**

A practical book for teachers, students, and amateurs, calculated to lead to satisfactory results in the cutting out of articles and garments.

Third Impression.

107 pp. *Profusely illustrated.*

"The careful and clever way in which the lessons are graded will appeal to those who have to plan courses for schools; every stage is illustrated with clear drawings."—*Times Educational Supplement.*

Adopted by the London County Council.

Recommended by the City and Guilds of London Institute.

IN PREPARATION:

NEEDLECRAFT HANDBOOKS

16-page booklets demonstrating stitches and processes in simple annotated diagrams. They cover the same ground as the *New Manual of Needlecraft* and are designed to be used in conjunction with it.

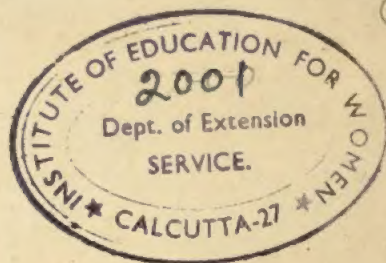
1. STITCHES, SEAMS, AND HEMS
2. FASTENINGS AND OPENINGS
3. PLEATS, GATHERS, AND DARTS
4. EDGES
5. COLLARS, SLEEVES, AND SKIRTS
6. REPAIR WORK

lc

A NEW MANUAL OF NEEDLECRAFT

By
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PREFACE

THIS book aims at giving, in a clear, concise way, the details of the fundamental processes involved in needlecraft. Each process is illustrated with diagrams showing the necessary steps in construction, making the processes almost self-explanatory. In order to effect an improvement in the standard of needlecraft the instructions should be followed in detail. The *New Manual* is a complete revised edition of the *Manual of Plain Needlework* with many additions and new drawings, and has been made in order to help those who aim at proficiency in the craft. I wish to thank the Press, the teachers, and the students for the kind reception they gave the first manual, and I am grateful to the publishers for their valuable co-operation in the preparation of this new publication.

E. G.

1952

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CHAPTER 1

MATERIALS, EQUIPMENT, AND PRESSING

FABRICS are made from threads in three different ways, by twisting as in lace, by looping as in knitting, jersey, or stockinet, and by weaving as in cloth made on a loom. In weaving the threads strung lengthwise on the loom are called the warp or selvedge; and the warp is filled in by threads carried in a shuttle crossing and recrossing the warp. These cross threads are known as weft threads. The selvedge threads run round the roll of the material, as it is seen in the shops. Lengths of material served from the roll are always cut across the selvedge threads and along the weft. The selvedge way of the material is known as the 'right' or 'strong' way, and the weft is known as the 'wrong' or the 'weak' way of the material. The selvedge way is always given first in dimensions. On some materials the selvedge margin should be cut away before a garment is made up, because it tends to cause puckering, and it sometimes shrinks more than the rest of the material.

When the selvedge has been cut away, it is difficult to distinguish between the selvedge and the weft threads. The following methods are helpful.

1. Stretching the material. The selvedge threads do not stretch, but the weft threads do. Materials that stretch a great deal weft way are difficult to make up.
2. Tearing the material. If the material is torn along the selvedge, short ends of threads appear where torn. If it is torn along the weft, the ends of the threads showing are longer and more irregular.
3. Pulling the material sharply. When material is pulled sharply selvedge way, there is a sharp sound ('warp').
4. Examining the threads. The selvedge threads are thicker and more even than the weft.

When cutting out, the selvedge should always run down the length of the garment, around bands, across yokes and shaped bands, and down frills.

SEWING EQUIPMENT

1. Sewing should be done in a good light and at a long smooth table. The latter is particularly important for cutting out.
2. A pair of scissors with long sharp blades of 8-9 inches is needed for cutting out. For shaping short work use a medium-sized pair of scissors 5-6

MATERIALS, EQUIPMENT, AND PRESSING

inches long, and a small pair of pointed scissors 3-3½ inches for cutting buttonholes. Pinking scissors may be used for neatening the turnings. A little lubricating oil at the joints will keep scissors in good order.

3. A well-fitting thimble, light in weight and smooth, should be worn on the middle finger of the right hand. Use the side of the thimble only.

4. Medium-sized steel pins, which are slender and do not make large holes, are used for most fabrics. Lillikins are very sharp and thin ½-inch pins which will not spoil or leave holes in fine fabrics.

5. Needles. For tacking use long needles; for ordinary work use sizes 8 and 9; for fine work use sizes 9, 10, or 12; for heavy work size 6 and 7, and for darning long, slender needles with long eyes. For embroidery use crewel needles sizes 1-12, and chenille needles sizes 14-15.

6. Measures. A tape measure, 60 inches long, marked on both sides, with several inches of metal at one end only. A ruler or yardstick.

7. Good pressing equipment.

SIZES OF NEEDLES AND THREAD FOR USE ON DIFFERENT FABRICS

Fabric	Hand Sewing		Machine Sewing	
	Needles	Thread	Needles	Thread
MUSLIN, ORGANDIE, NINON, VOILE, NYLON	9-12	80-100 cotton on cotton Fine silk on silk	9	100 cotton on cotton Fine machine silk on silk
FINE COTTON, CREPE- DE-CHINE, TUSSORE, SILK, FINE RAYONS	8, 9	80-90 cotton on cotton and rayons Fine silk on silk	10-11	60-80 cotton on cotton Fine machine silk on silk 60 satinised thread
GINGHAMS, MEDIUM COTTONS	6-8	50-60 cotton 60 satinised thread	12-14	50-60 cotton
RAYONS	6-8	50-60 cotton	12-14	50-60 cotton
SHIRTING	6-8	40-50 cotton 40 satinised thread	12	40 sylko or cotton
LIGHTWEIGHT WOOLLENS	6	Silk or sylko Buttonhole twist for buttonholes	12	20 machine silk 40 satinised thread
HEAVY COTTONS	4-6	30-40 cotton	14-16	24-40 cotton
HEAVY RAYONS	4-6	30-40 cotton 24 satinised thread	14-16	30 cotton or machine sylko 24 satinised thread
HEAVY LINENS	4-6	30-40 cotton	14-16	24-40 cotton
WOOLLENS	4-6	Medium silk Buttonhole twist	14-16	24 machine silk

Medium silk and sylko, which are sold in a variety of colours, are commonly used. Sylko is cotton with a silky appearance made in size No. 40; it is rather too thick for fine fabrics. Satinised thread is lustrous and strong, made in a good choice of colours in size No. 60 (fine), size No. 40 (medium), size No. 24 (heavy).

KINDS OF MATERIALS, CHARACTERISTICS, AND USES

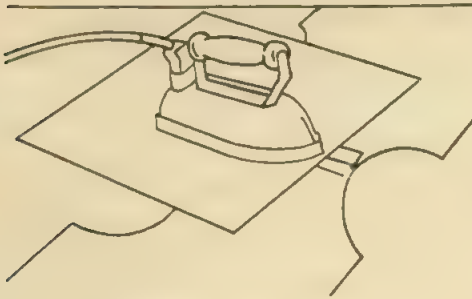
Material	Kinds	Characteristics	Uses
COTTON	Print, gingham, lawn, cambric, calico, voile, muslin, flannelette, winceyette	Durable, washes well Many cottons are pre-shrunk Firm and easy to handle Easily folded and creased for fixing when sewing	Top and underclothing; household furnishings
LINEN	Holland, fine dress and household linen	Most durable, washes and wears well. Firm and easy to handle	Personal and household linen
RAYON	Fine and heavy rayons	Not as durable as silk, harsher, and does not wash as well It is weak when wet but recovers strength when dry Needs careful tacking and pressing when making up into garments	Top and underclothing; household furnishings
SILK	Crepe-de-chine, tussore, Jap silk, ninon, georgette	Strong, washes fairly well Needs careful tacking in making up into garments	Top and underclothing; household furnishings
WOOL	Lightweight woollens, fine suitings, flannel, serge	Durable, apt to shrink when washed. Needs careful tacking and pressing when making up into garments	Top and underclothing; household furnishings
MIXTURE	Wool and Cotton Wool and Silk Wool and Rayon Wool and Nylon Cotton and Rayon	Wool mixtures shrink less than pure wool and are more comfortable for underclothing They need careful tacking and pressing when making up into garments	Clothing; household furnishings
NYLON	Nylon	Very strong and washes well	Clothing and furnishings

PRESSING

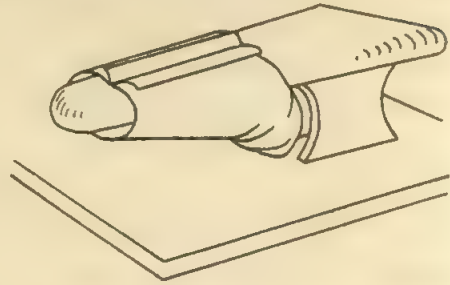
Use the iron as you sew.. This makes sewing much easier and gives a better finish. Apply pressure to the iron, but do not glide. Press seams, hems, pockets, belts, collars, and buttonholes as they are finished, as well as when each process is being constructed. When working on wiry materials, tack and press before stitching. Stitching on folded edges, especially at corners and on curved edges, gives a better effect if the turnings are previously pressed. Press selvedge way, but do not press on pins or tacking with thick thread. Surplus fullness may be shrunk away in steam produced by placing a hot iron on a damp pressing cloth. Care must be taken to press lightly at first then more heavily.

PRESSING EQUIPMENT

1. An electric or flat-iron in smooth and clean condition.
2. A bowl of water with a small sponge.



PRESSING SEAMS



SLEEVE BOARD

3. A table or ironing-board and sleeve-board covered with pads, with removable white covers.

4. Several pressing-cloths which have been washed, and so contain no lime or dressing.

5. An ironing roller made from a padded broomstick, lightly covered with white cotton. Seams and fine fabrics which are easily marked are pressed on this.

PRESSING DIRECTIONS

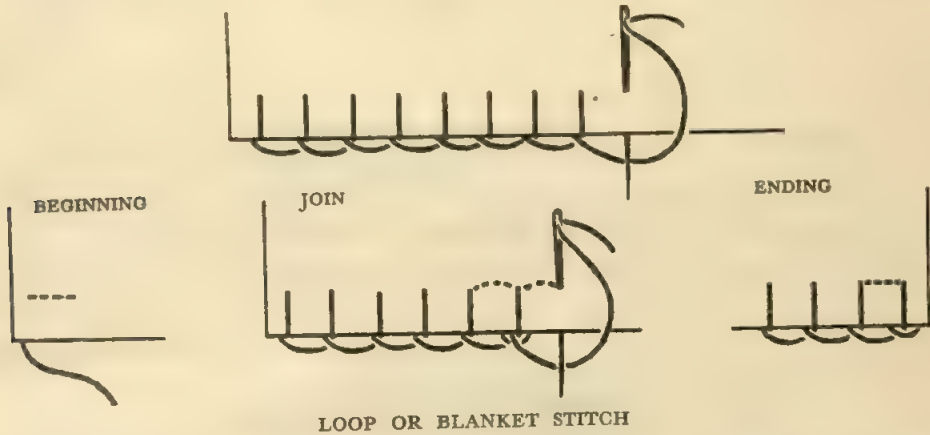
Fabric	How Treated	Wrong or Right Side	Heat of Iron
COTTON	Damp lightly with sponge and press without cloth	Wrong side	Hot iron
LINEN	Similar to cotton. A smooth glossy surface is obtained when pressed on right side	Wrong side and right	Hot iron
RAYON	Test carefully on a cutting of the same material. Press dry	Wrong side	Cool iron
SILK	Apply no moisture because of the danger of water-marks and a change of colour Do not apply damp to fine hand-made lingerie nor allow the iron to pass over hand-made seams, binds, or hemming	Wrong side	Moderately hot iron
MIXTURES Rayon and cotton or rayon and wool	Experiment with a cutting of the material, for these vary very much	Wrong side	Cool iron
LIGHTWEIGHT WOOL	Press over slightly damped cloth Test for shrinkage	Wrong side	Moderately hot iron
LACE AND EMBROIDERY	Press on a thick pad with a dry or very slightly damped cloth	Wrong side	Fairly hot iron
NYLON	Press, if necessary	Wrong side	Cool iron

CHAPTER 2

STITCHES

LOOP OR BLANKET STITCH

This is a stitch worked on the right side of the material from left to right. It is generally worked over a raw edge, but sometimes it is done over a folded edge.



HOW TO BEGIN. Make a few running stitches a short distance from the edge, in the reverse direction from that in which you intend working. This method gives a stronger result than the one beginning at right angles to the edge, and which is rather difficult on loosely woven materials. Begin the loop stitch with the cotton on the wrong side of the material. For decoration, the depth and width of the stitches may be different, according to taste, but for neatening the depth and width are usually equal.

HOW TO JOIN. Make two stitches, one over the other, at the top of the last stitch on the underside. Run a few stitches back at the base of the old ones. With the new cotton follow instructions as for beginning, bringing out the new cotton at the base in the loop of the last stitch.

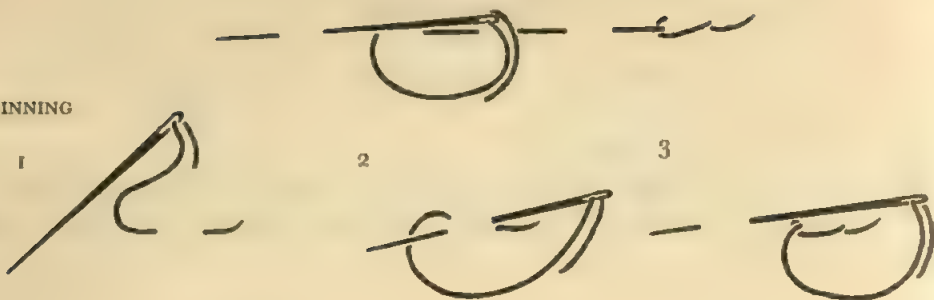
RUNNING STITCH

This is a horizontal stitch, worked on the right or wrong side of the material, from right to left. The stitches and spaces are equal.

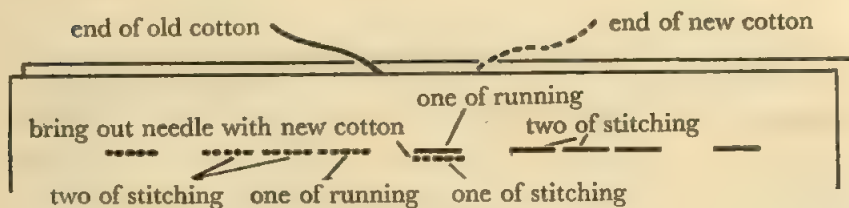
HOW TO BEGIN. 1. Make a stitch not quite horizontal, but with the needle slightly slanting upwards. 2. Make a second stitch over this, putting

STITCHES

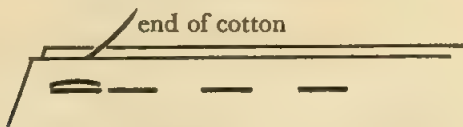
BEGINNING



JOIN



ENDING



RUNNING

the needle in just above where it was put in before, and taking it out under the point where it came out in the first stitch. 3. The cotton must be under the needle in the second stitch.

HOW TO JOIN. The following method prevents bulk and makes the join less conspicuous. When about to join, make two stitches of stitching and one half stitch of running with the old thread. Slip the needle in the folds of material along the line to be worked for $\frac{1}{2}$ inch and cut the thread. Insert the needle with new thread between the folds, bringing it out at the end of the last running stitch and leaving an end of $\frac{1}{2}$ inch. Make one stitch of stitching over the old thread and then one stitch of running. Make two stitches of stitching and proceed with the running stitch. Both ends of thread may be caught in with the stitches.

HOW TO END. Make a double stitch, two if necessary, and for an extra strong ending, run back the needle over the last stitches for a short distance.

TACKING STITCH



This is done on the right or wrong side of the material, and the process is similar to running stitch. There are two kinds: (a) long equal stitches, and (b) long and short stitches alternately. The latter is used for thick materials. Usually the beginning, join, and end are the same as in running.

STITCHING



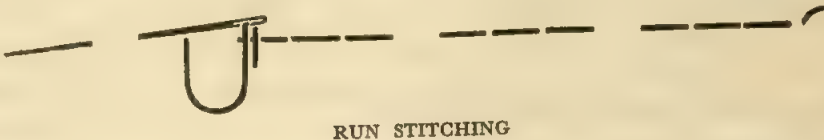
This is a horizontal stitch worked on the right side from right to left. On the right side the stitch looks like machining; but on the wrong side it looks like cable stitch. Take up about four threads of the material, putting in the needle at the end of the last stitch, and bringing it out two threads beyond the hole where the cotton comes out. The methods of beginning, joining, and ending are the same as in running stitch.

BACK STITCHING



This is similar to stitching, but it looks like running stitch on the right side. Take up about six threads, putting the needle two threads behind where the cotton comes out. The methods of beginning, joining, and ending are the same as in running stitch.

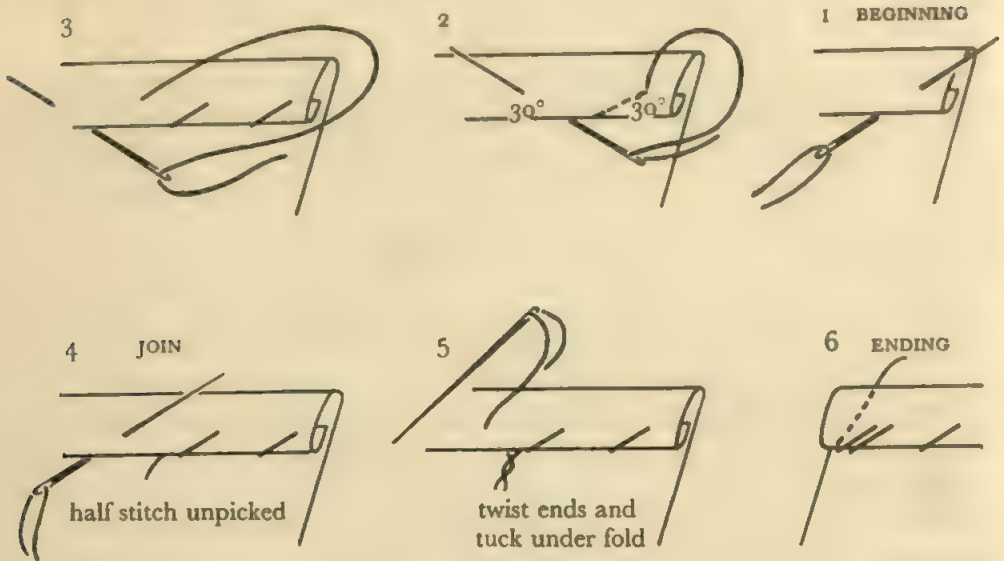
RUN STITCHING



Make two stitches of stitching and one of running. The methods of beginning, joining, and ending are the same as in running.

HEMMING STITCH

This is done on the wrong side of the material from right to left.



HEMMING

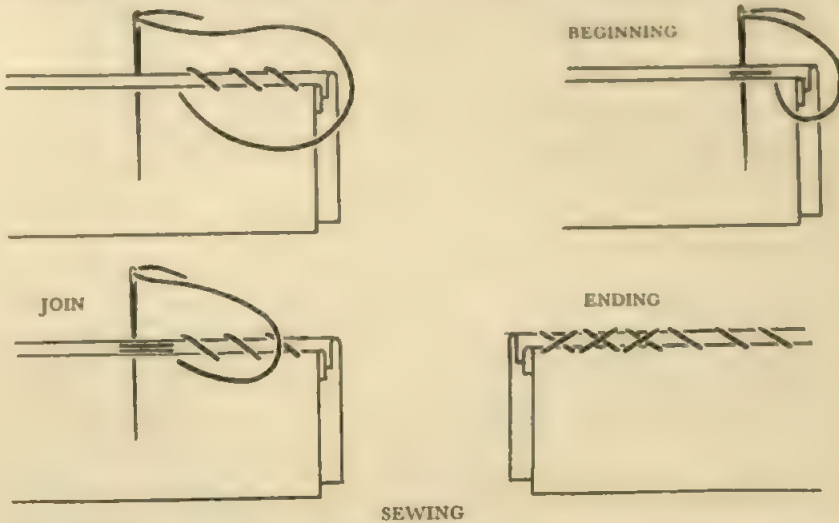
HOW TO BEGIN. 1. Hold the fold over the first finger of the left hand. Insert the needle through the fold only. Take it out, allowing $\frac{1}{2}$ -inch end of cotton to remain under the fold. 2. For the first stitch, insert the needle in the material just below the fold at a point which, if joined to the point at which the cotton comes out, the line made would be at an angle of 30 degrees to the hem line. Point the needle to the left and take up the material under the fold on the same level as that on which the cotton comes out in the previous stitch. 3. The needle makes an angle of 30 degrees with the hem line. Thus the stitches on both sides of the material are of the same size and shape.

HOW TO JOIN. 4. Cut off the cotton, leaving about $\frac{1}{2}$ inch. Unpick half the stitch and leave the end hanging. Begin with the new cotton, inserting the needle in the hole from which the cotton is unpicked. 5. Draw the cotton through, until it is the same length as the other end. Twist both ends, and tuck under the fold.

HOW TO END. 6. Make another stitch over the last one, and slip the needle to the top of the fold, or along the fold if the hem is narrow.

SEWING STITCH

This stitch is done on the right side of the material from right to left.



HOW TO BEGIN. Place the two folds of the material at the upper side of the forefinger, the thumb keeping it in position. Insert the needle in the nearer fold with the point towards the worker and pull cotton through until only about $\frac{3}{8}$ inch of the cotton remains at the top of the fold. Let this end lie along the top of the folds from the right to the left. Insert the needle through both folds with the point towards the worker at right angles to the fold. Proceed with the working.

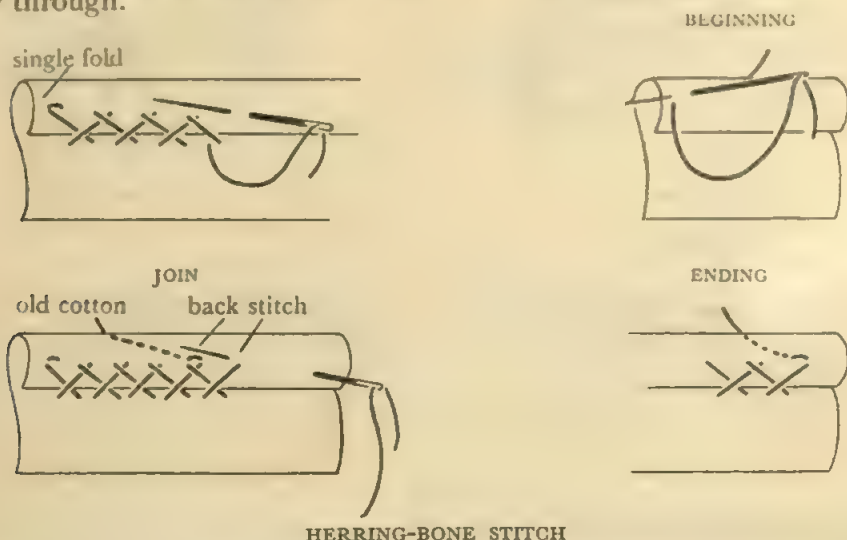
HOW TO JOIN. Bring the cotton out between the folds, or unpick half a stitch, or more, if this is not long enough. Insert the needle with the new cotton in the nearer fold opposite the old cotton in the further fold. Both ends of cotton should lie together on the top of the folds. Sew over both ends.

HOW TO END. Sew back three or four stitches producing crosses. Slip the needle between the folds and cut off the cotton. Flatten the work with the thumb-nail.

HERRING-BONE STITCH

This is a broad stitch worked from left to right over the raw edges of flannel or any woollen materials. It consists of small running stitches worked alternately on the fold, and below the fold on single material. The

needle should always point to the left and the thread always be kept on the right-hand side. To keep the stitch a good shape, the stitch and space should always be opposite each other. The top and bottom stitches must show through.



HOW TO BEGIN. Slip the needle towards the left in the fold of the material and make a back stitch.

HOW TO JOIN. Make half an upper stitch, that is, put in the needle as for a stitch, but slip it along to the left to the last stitch but one, i.e. the second stitch away or the last stitch on the double. Make a back stitch here, and slip the needle out at the fold and cut the cotton. Begin with the new thread by completing the other half of the stitch. Make a back stitch here and proceed with the work.

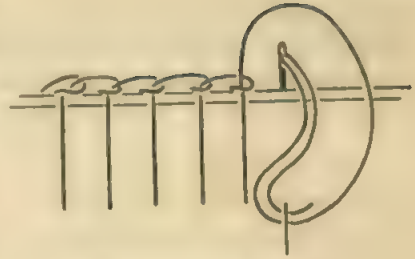
HOW TO END. Make a back stitch on the fold and slip the needle through the fold for a short distance. Cut the cotton.

BUTTONHOLE STITCH

This is an upright stitch with a knot at the top worked over single or double material. (Depth $\frac{1}{16}$ – $\frac{1}{6}$ inch, or about four threads.) The space between each stitch should be the thickness of the thread used. This allows the stitch to be kept upright and the knot to lie flat.

HOW TO BEGIN. Slip the needle in between the folds of the material, bringing it out at the edge. Insert the needle from the back and place the

double cotton under the point of the needle from the left to the right. Draw upwards and slightly outwards towards the left, so that the stitch is upright and the knots lie at the edge of the fold.



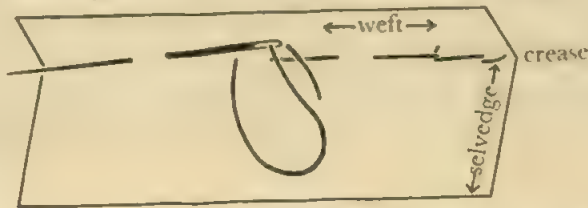
BUTTONHOLE STITCH

HOW TO JOIN. Unpick until the end of the cotton is about $\frac{1}{2}$ inch long. Insert the needle so that the new cotton comes out of the centre of the last knot. The old cotton should lie along the top of the edge. Proceed, working over this.

HOW TO END. Make a back stitch at the base of the last stitch on the wrong side.

GATHERING STITCH

This stitch is worked on the right side of the material from right to left, and generally along the weft. A crease may be made along the edge to be gathered by turning down the wrong to the right side.



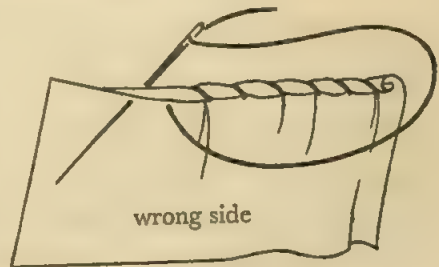
GATHERING

HOW TO BEGIN. Begin as for running stitch. The amount of material taken upon the needle must be one-half of that passed over.

WHIPPING STITCH

This is a stitch on the wrong side of the material, and worked from right to left with coarser cotton than is used in hemming. The material must always be fine.

HOW TO BEGIN. Roll the raw edge of the material on the wrong side, and insert the needle slantingly from the back, bringing it out just under the roll.



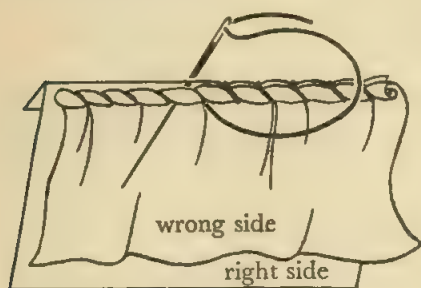
WHIPPING

Begin with a double stitch, catching the last stitch with the needle, and pull to test if the cotton is secure. If the edge is to be frilled draw up the cotton for fullness as the work proceeds, but do not draw it too tightly or the frill will become twisted.

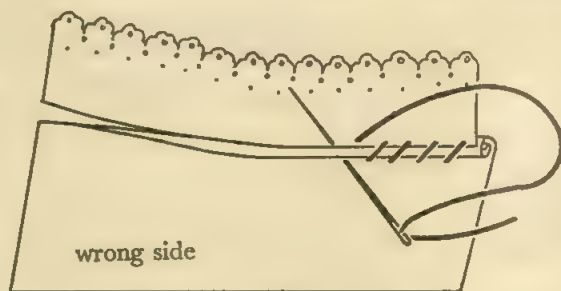
HOW TO JOIN. Allow the remaining cotton to hang, and begin the new cotton as already instructed. This hanging cotton may be trimmed off after the frill has been sewn on.

SETTING-IN STITCH FOR WHIPPING

The stitch is used to set the whipped frill to a band, or the 'curls' of the whipping to a folded edge of the garment. The band or folded edge of the garment should be held with the right side to the worker, and the right side of the whipped part should face it. Fix with small pins. Hold the material as in sewing stitch, the whipped part of the garment facing the worker. Insert the needle so that it catches up the extreme edge of the fold and passes through the 'curl' to the left in a slanting direction. The stitch will then lie in the groove.



SEWING ON WHIPPED FRILL



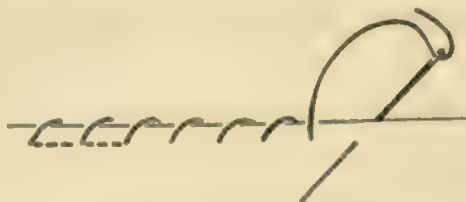
FRENCH WHIPPING

FRENCH WHIPPING

This is a stitch worked from right to left, and usually on the wrong side of the material. It is used for attaching lace or certain kinds of embroidery, which can be trimmed to a finished straight edge, to the raw edge of the garment. The raw edge of the material, to which it has to be attached, is rolled between the thumb and the finger of the left hand, working from the right to the left. Place the edge of the lace on the roll, and make a stitch similar to hemming stitch. Care must be taken to place the needle under the roll, coming out through the material at the top of the roll and then through the lace. If the roll tends to become large, unroll and roll it again with a moistened finger, endeavouring to keep it as small as possible.

OVERCASTING STITCH

This is a stitch used for neatening edges which tend to fray. Work from left to right on the wrong side of the material. The stitch is something like sewing, except that the needle is put in at an acute angle, and not at right angles to the fold.



OVERCASTING

HOW TO BEGIN. A. Make a few running stitches in the reverse direction from that in which you intend working, and proceed by working over the running stitches, thereby covering them.

B. If the material is double, insert the needle between and bring it out at the raw edge.

HOW TO JOIN. Bring the needle out on the wrong side, and run it under the last few stitches. Begin the new cotton as already instructed.

HOW TO END. Bring the needle out at the wrong side, run it under the last few stitches, and finish it at the back with a double stitch.

MACHINING

Prepare for machining by tacking carefully. Machine evenly and close to the edge, observing great care with the joining and finishing. The stitch should lock in the middle of the thickness of the material, and not on the wrong or right side.



MACHINE STITCH

HOW TO JOIN. The following is a very neat method: to finish the old cotton, draw the ends through to the wrong side, thread into a sewing-needle, and make a back stitch. Slip the needle through the fold of material to a short distance away and cut the cotton. To begin with the new cotton, machine into the holes of the last four or five stitches, draw the

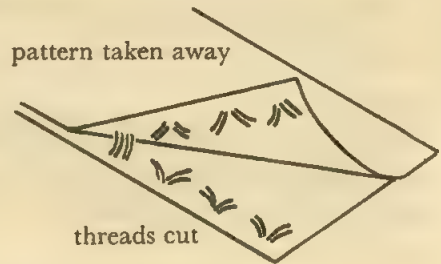
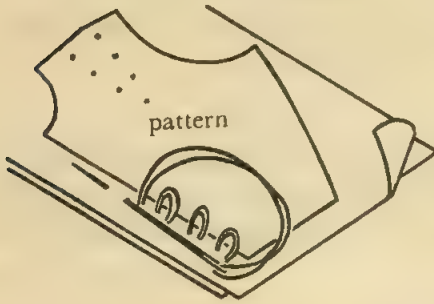
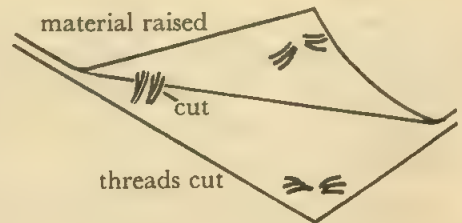
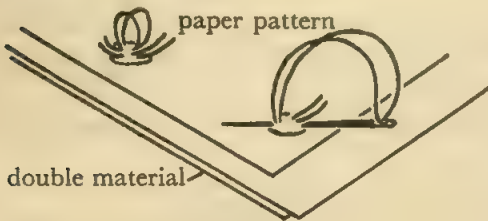
ends of cotton to the wrong side, and work as before. Instead of the ends being threaded into a needle and stitched, they may be knotted and the cotton cut.

HOW TO FINISH. Turn the work round and machine stitch back over a few stitches. Work in the ends as for joining. Or, if finishing at an edge which is to be neatened later, only tie the ends in a knot.

THREAD MARKING

This is similar to tacking, except that long and short stitches are used alternately. The stitch is used to mark the centre back, centre front, centre lines on collars, etc.

TAILORS' TACKING



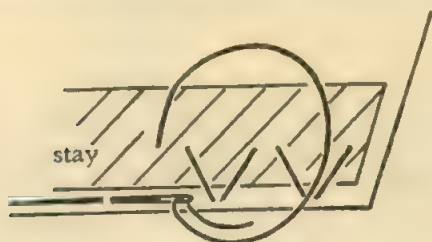
TAILORS' TACKING

This is used to mark fitting lines on double material with loops of double thread. To mark perforations on patterns, take two stitches through each perforation and both layers of material, leaving a loop on the upper side. Remove the pattern, separate the layers and cut the threads between, leaving loose threads on both sides.

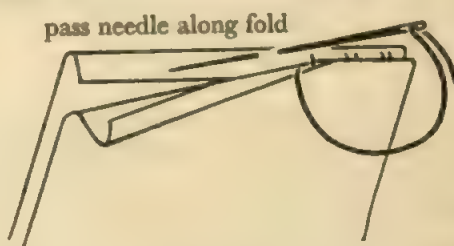
CATCH STITCH

This stitch is similar to running stitch. The needle takes up alternately

a little on the garment and a little on the stay. Less is taken up on the garment because the stitch must not show through on the right side.



CATCH STITCH

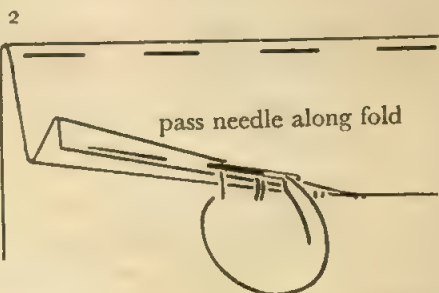
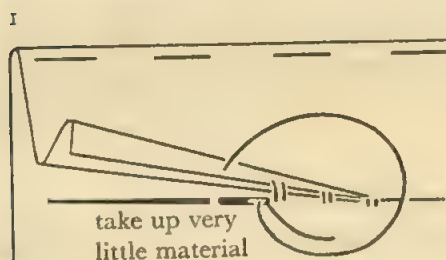


SLIP STITCH

SLIP STITCHING

This is used to fasten two folded edges together. Slip the needle along to the left, inside the fold and just below it. Insert it again on the other side opposite to the point where it came out to take up a little material for the next stitch. Do not space the stitches too closely, and draw the edges gently together.

SLIP HEMMING



SLIP HEMMING

This is a stitch to hold down the fold of a hem to a garment. The stitch should not show through on the right side and should show very little on the wrong side. Make a secure beginning with a double stitch under the hem turning. Take up very little material (one or two threads) on the garment opposite to where the thread comes out under the edge of the fold, and draw the thread through. Insert the needle under the edge of the fold, opposite to where the thread comes out on the garment. Pass the needle along the fold for about $\frac{1}{4}$ inch. Draw the thread through and continue working the stitch, avoiding any tightness.

CHAPTER 3

HEMS AND SEAMS

HEMS

A hem is made to protect a raw edge. 1. On ordinary material the raw edge is first trimmed even and a narrow fold ($\frac{1}{8}$ – $\frac{1}{4}$ inch) is made. The second fold may be made to any width required. Use a notched card for keeping wide hems even. 2. In transparent materials it is advisable to make the first fold the same width as the second fold. Hems round curves are difficult to manipulate. The narrower the hem, the easier it is to fix. 3. On concave curves, the edge of the fold will need stretching to fit the longer line. 4. On convex curves, the fold must be carefully eased, or it will pucker. Small snips of material cut from the raw edge with the depth of the cut not quite to the first fold will help to prevent puckering.

Prevention of bulk on hems and seams. 5. When hems have overlapping facings at the corners, mark the width of the facing on the hem and where the facing overlaps cut away the hem to within $\frac{1}{4}$ – $\frac{1}{2}$ inch of the edge of the fold. Replace the facing and slip hem it down on the hem. Slip stitch the bottom folds.

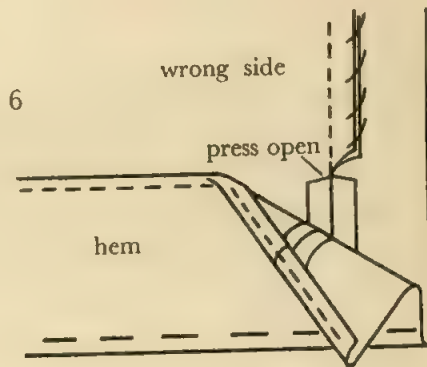
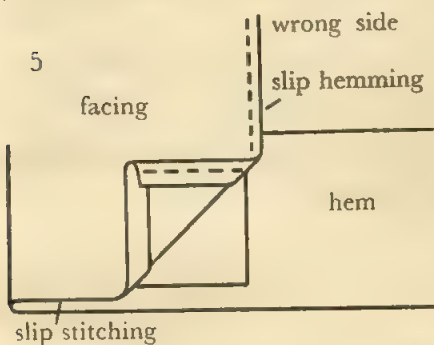
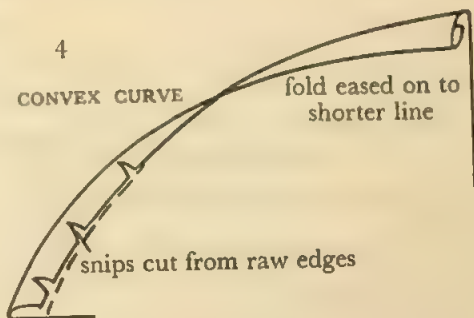
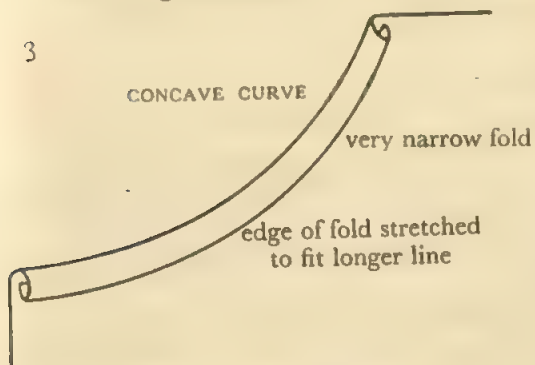
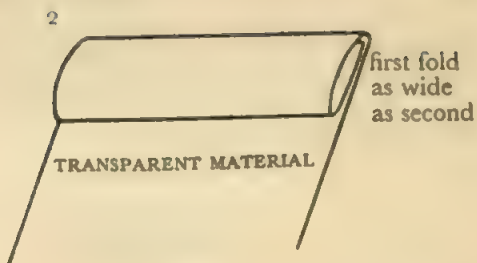
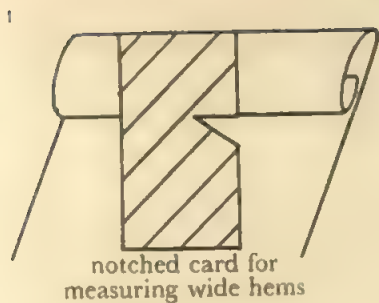
6. When a hem is turned up over a seam, snip across the seam a little below the top of the hem. Open and press the turnings flat to avoid bulk. Refix the hem.

SEAMS

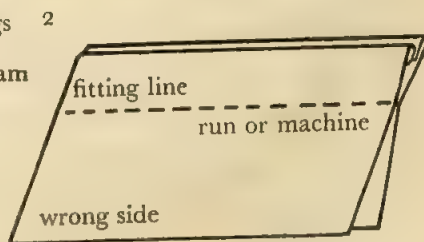
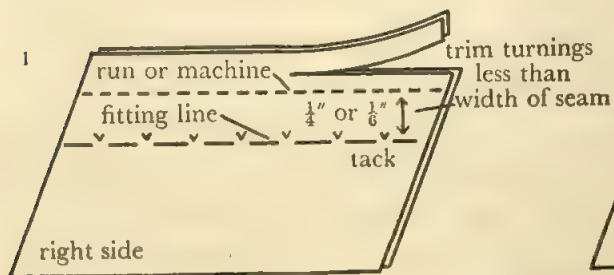
Care should be taken in the choice of seams, and the same seam should be used throughout the garment. The choice depends on the nature of the material and the purpose of the garment. Flat seams should be used on a garment worn next to the skin, and the fell of seams should fall towards the back.

FRENCH SEAMS

These are useful only on thin materials and on hand-made garments when the seams are narrow and carefully fixed. 1. Place wrong sides facing, edges even, and fitting lines and balance marks together. Tack on the fitting lines and machine or run $\frac{1}{4}$ or $\frac{1}{8}$ inch outside the fitting lines. $\frac{1}{4}$ or $\frac{1}{8}$ inch will be the width of the finished seam. Trim the edges close to the stitching; they must be less than the width of the seam. 2. Remove the tacking from the fitting lines, press open the seam on the wrong side with



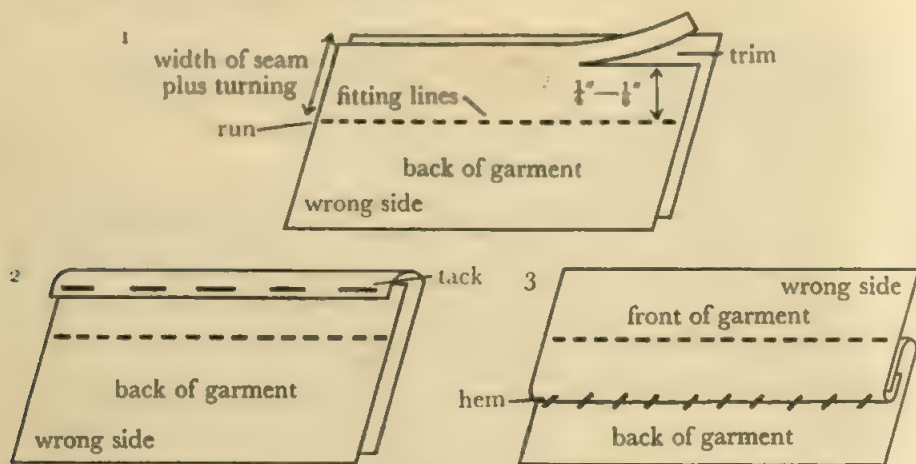
HEMS



FRENCH SEAM

the turnings lying together, tack and machine on the fitting lines enclosing the raw edges. Remove the tackings and press.

RUN AND FELL SEAM

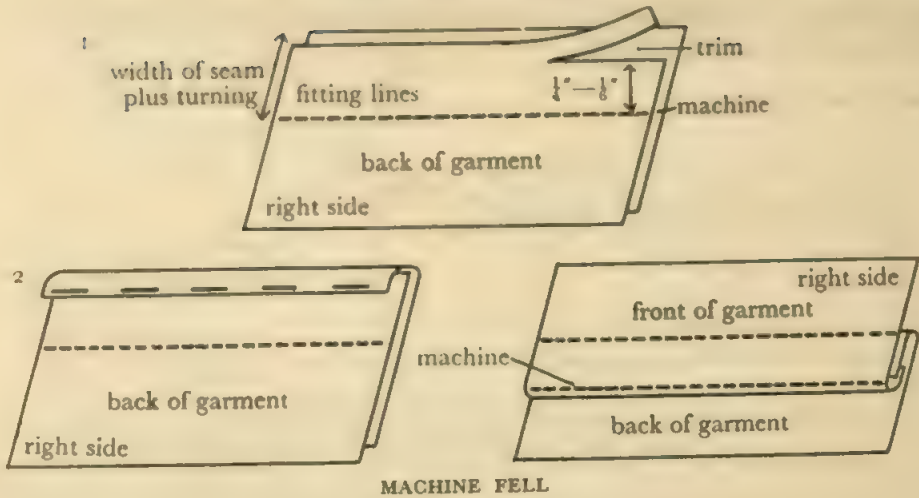


RUN AND FELL

1. Place right sides facing and fitting lines together; pin, tack, and run on the fitting lines. For the fell of the seam, trim off the double turnings to the width of the finished seam plus turnings ($\frac{1}{8}$ inch). The width of the turnings at the back edge of the garment must be narrower than this, because it has to lie under the fell; so trim the back edge down to a little less than the width of the finished seam. 2. Fold front turnings over the back and tack. 3. Open the seam and press on the wrong side with the turning towards the back with the right side flat. Tack and hem the fell.

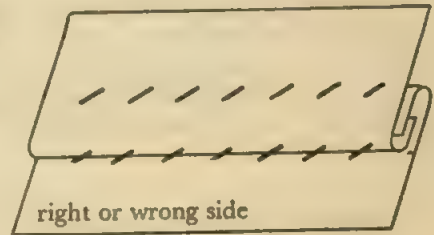
MACHINE FELL SEAM

This is a flat, strong seam similar to the run and fell with machine stitching on the right side. Place wrong sides facing and fitting lines together; pin, tack, and machine on the fitting lines. For the fell, trim off the double turnings to the width of the seam plus turnings ($\frac{1}{8}$ inch). The width of the turning on the back edge of the garment must be narrower than this, because it has to lie under the fell of the front. Trim the back edge down to a little less than the front. Turn front turning over the back and tack. Open the seam. Turn down the fell on right side towards the back of the garment and press it. Tack and machine it on the right side.



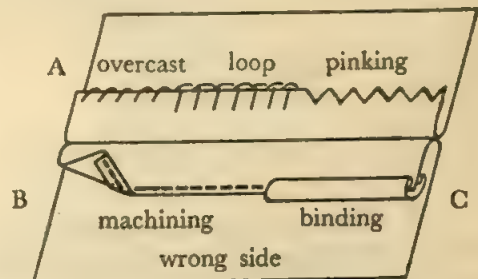
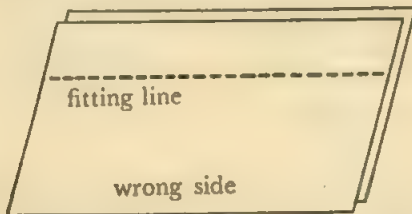
COUNTER SEAM

This is a very flat seam, with hemming or machine stitches on the wrong and right sides. Turn down the raw edge to a narrow fold on the wrong side of one piece, and the right side of the other. Lay the raw edge of one piece on the fitting lines to cover the raw edge of the other. Fix and hem or machine down both sides.



COUNTER SEAM

OPEN AND PLAIN SEAM

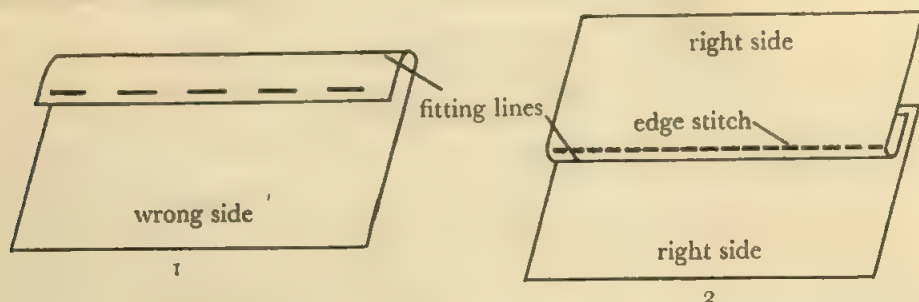


OPEN SEAM

Place right sides facing and fitting lines together ; pin, tack, and machine on the fitting lines. Press open and neaten the edges by (a) overcasting,

loop-stitching, or pinking, (b) machining a narrow single fold on the edge of the turning, or (c) binding.

PLAIN LAPPED SEAM

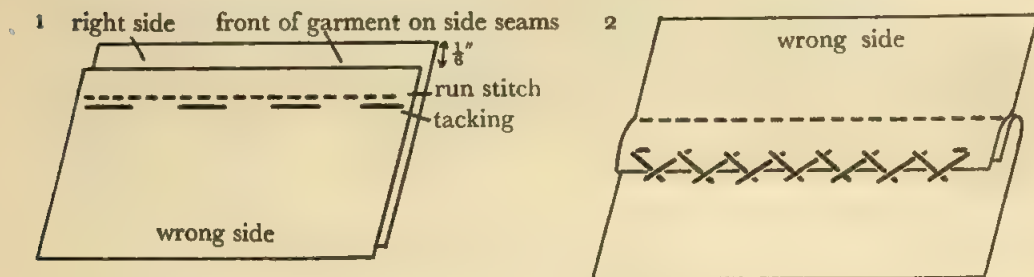


PLAIN LAPPED SEAM

1. Fold the turning of the edge to be lapped on to the wrong side at the fitting line and tack down the fold. Press lightly. 2. Fix this fold exactly on the fitting line of the piece to be attached. Finish with either (a) edge stitch by machine or (b) punch stitch by hand for hand-sewn lingerie. To neaten, overcast or loop stitch the double raw edges.

STOCKINET OR FLANNEL SEAM

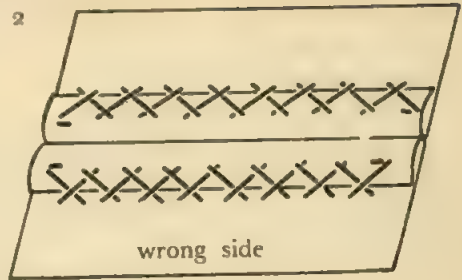
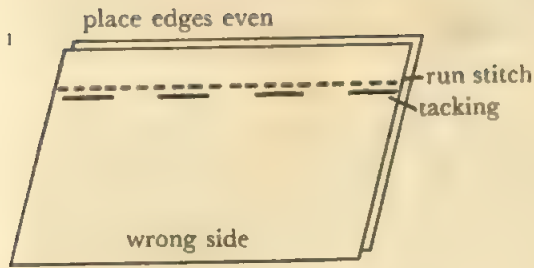
A



STOCKINET OR FLANNEL SEAM

A. 1. Place two right sides together and tack with fitting lines matching. Trim the turnings so that the front edge of the garment is $\frac{1}{8}$ inch above the back. Run stitch on the fitting lines. 2. Spread out both sides of the material and flatten out the seam with the front turning over the back. The raw edges should be held away from the worker while being fixed. Tack and fell with herring-bone stitch.

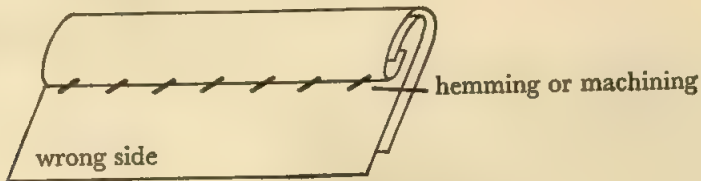
B



STOCKINET OR FLANNEL SEAM

B. 1. Place two right sides together with fitting lines matching. Run stitch on the fitting lines. 2. Cut away any fluff from the edges and press open. Herring-bone down each side.

MANTUAMAKER'S SEAM



MANTUAMAKER'S SEAM

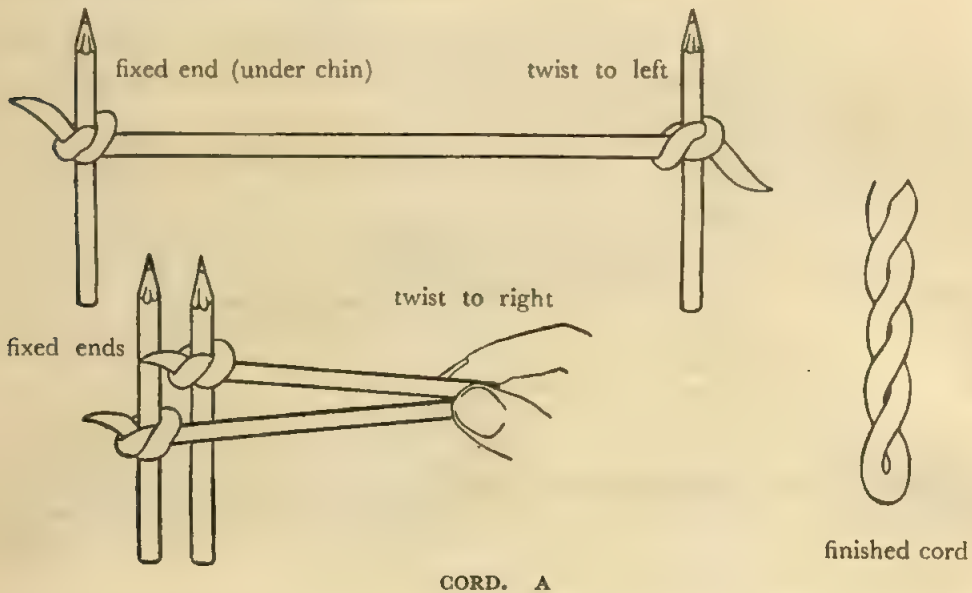
This is a very quick method, suitable for thin materials and only for straight edges. Place two right sides together with one side $\frac{1}{4}$ inch beyond the other. Turn the margin over the front piece and turn down both to make a hem. This may be hemmed or machined.

CHAPTER 4

FASTENINGS

CORDS

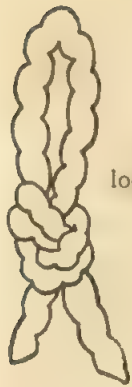
A. Take any number of threads a little longer than twice the length of the cord required. Tie each end to a pencil. Hold one pencil under the chin, and twist the other round until the threads are well twisted or corded. Then hold the two pencils together, and, holding the middle of the cord, twist the two halves together in the reverse direction. Twist until the required tension is obtained.



B. 1. Take two threads, A and B, which may be of different colours. Make a loop at the end of each. 2. Place the loop of A through that of B. This is easily done with a crochet hook or with fingers. 3. Put a loop of B thread through the A loop. Put a loop of A thread through the B loop. 4. Continue working tightly.

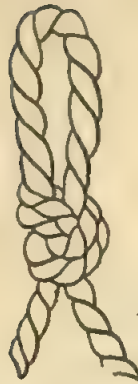
TASSELS

Cut a cardboard gauge the length of the tassel required. Wind the wool, cotton, or silk over the cardboard and tie a thread through the upper end. Cut through the lower end and remove the cardboard. Wind the thread around the upper end several times to hold the tassel together.



loop B

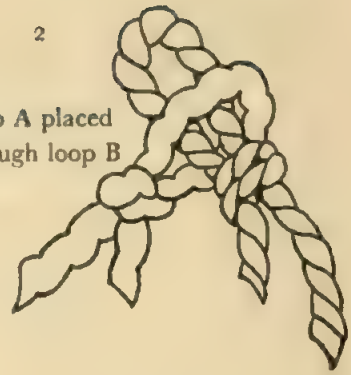
1



loop A

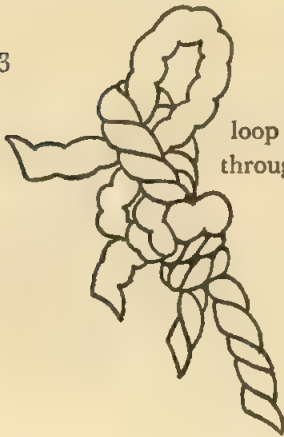
2

loop A placed
through loop B

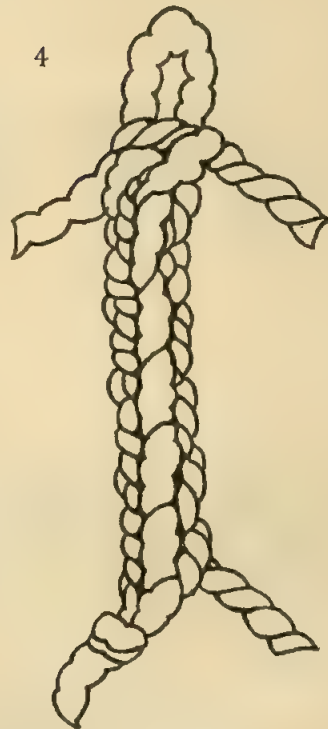


3

loop B placed
through loop A



4



cut



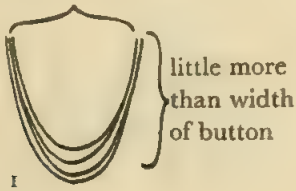
TASSEL

CORD. B

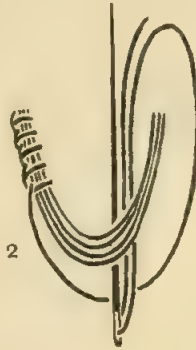
LOOPS

These may be made at the edge, or under the edge of an opening. Their position depends on the arrangement of the opening. The width between the threads is usually a little less than the width of the button, and half the length of the threads should be more than the width of the button, as the loop stitches tend to fill the loop. 1. To make the loop, make a very secure beginning on the right side in a suitable position. Pass the needle into the material at a little less than the width of the button away from the starting point, bringing it out at the starting point. Add several strands, the number depending upon the thickness of the thread and the "wear" of the loop. 2. Loop stitch the strands together, using the eye of the needle. When the strands are well covered, slip the needle into the back of the garment, make a double stitch, pass the needle between the folds to some distance away, and cut the thread.

little less than width of button



1



2



LOOP

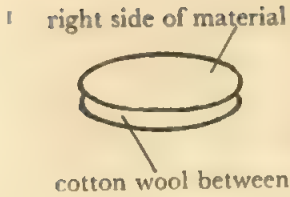
EYELET HOLE

EYELET HOLES

Eyelet holes may be worked on single or double material. If the material is single, it is advisable to back it with another thickness. Pierce with a stiletto or pointed blade of scissors. Begin by running in a few stitches near the edge in the reverse direction of working and lightly overcast the edge from left to right.

SOFT BUTTONS

1. Place two circular pieces of material with the wrong sides facing. Hold them between the thumb and finger of the left hand, and place some cotton wool between them. 2. Loop stitch round, using the point of the needle to push in any cotton wool that may be projecting. 3. To sew these

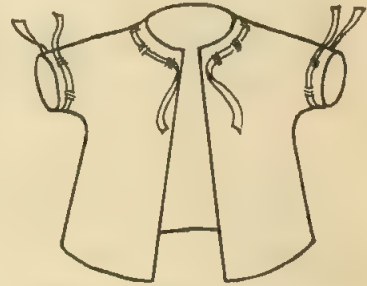
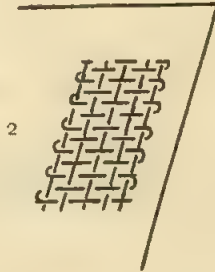
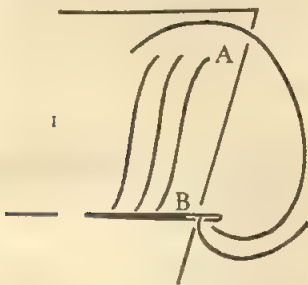


SOFT BUTTON

on the garment, make a loop on the underside of the button and sew the loop to the garment.

MOTIFS

These are decorative slots through which ribbons may be threaded along an edge such as a neck or sleeve, or round a waist. They are useful for holding in place the tie strings for baby garments which are loosely fitting to allow for the growth of the child. Motifs may be applied on single or double material.



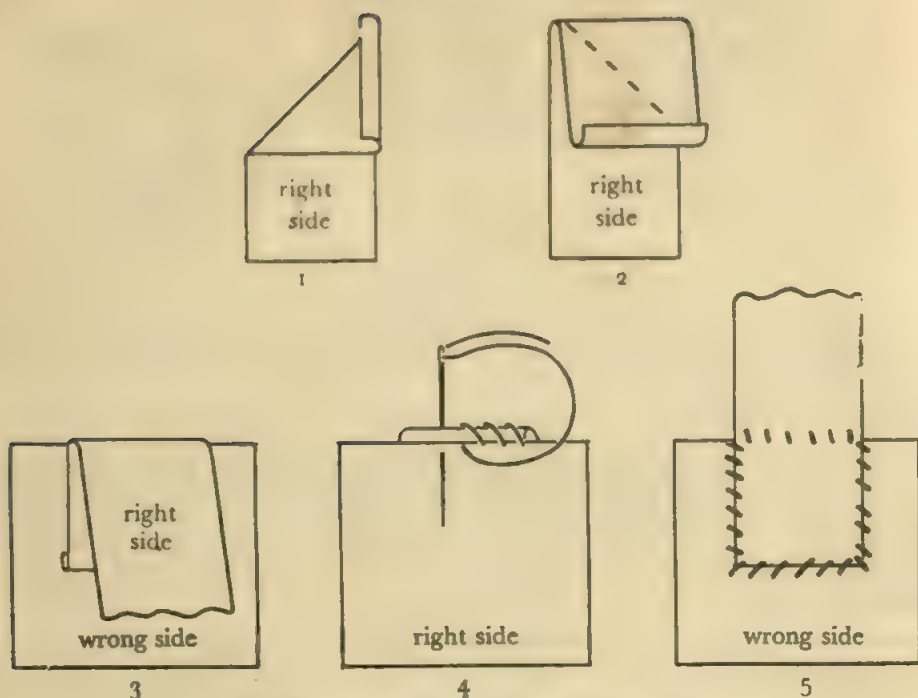
MOTIFS SUITABLE FOR BABY GARMENTS

1. To begin, take a needle with embroidery thread and make a secure beginning on the wrong side of the material at A. Bring the needle to the right side and insert it at B, taking up a little of the material to the left. Insert the needle again in a line with A close to the first thread, and take up a little material. Continue with this method until five or six threads are inserted. 2. Weave over and under the threads several times, taking care not to take up the material. Finish with a double stitch on the wrong side.

SEWING ON TAPES

On the wrong side of the garment. The width of the tape regulates the depth which is to be sewn on the garment. 1. After turning a narrow fold on the edge of the tape, fold it diagonally from one corner. 2. Fold

FASTENINGS



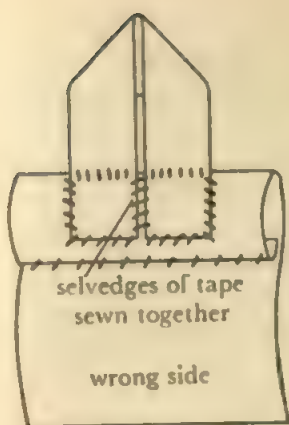
SEWING ON TAPES ON THE WRONG SIDE

across at the lower point of the diagonal to complete the square, and crease. 3. Place the square on the wrong side of the garment, so that the latter crease lies along the edge of the garment. 4. Sew along this line with the right side of the garment towards you, and do not cut off the cotton. 5. Turn the garment on the wrong side and, using the same cotton, hem along the three sides of the tape. Hem the other end of the tape and pass the needle through the fold to finish, or, if very narrow tape is used, neaten the end with buttonhole stitch.

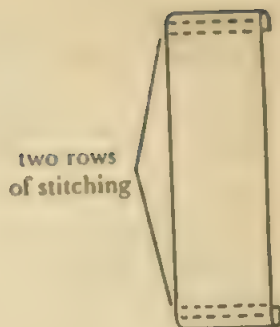
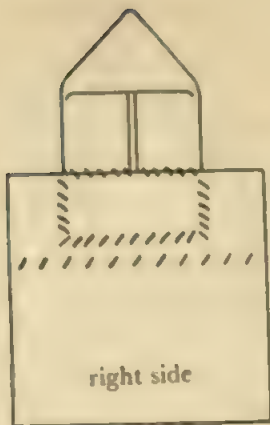
To make a loop for a towel, sew the selvages together first, and attach the ends as for the wrong side of a garment.

On the right side of the garment. Prepare the tape in the same way, and place the end of it where required. Stitch along the edges and along the crease forming the square.

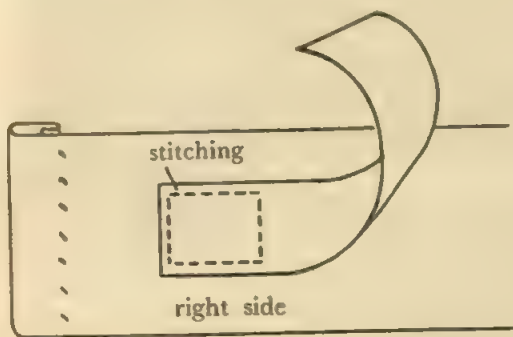
To make a loop of tape to keep a girdle in place. Turn a narrow fold at each end of the loop. Make two rows of stitching close together on these folds.



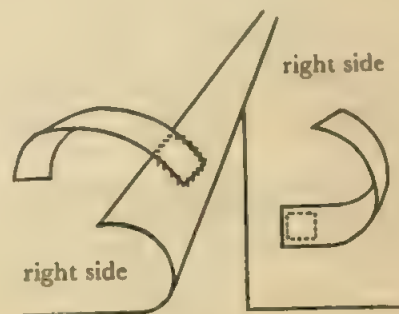
LOOP FOR A TOWEL



LOOP FOR GIRDLE



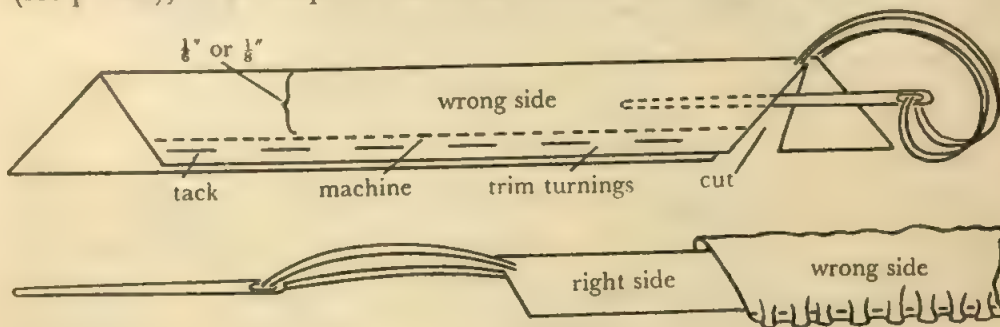
TAPE ON THE RIGHT SIDE



TAPES FOR TYING

ROULEAU

A rouleau may be used as a tie, to decorate an edge with faggoting (see p. 120), or for loops for fastening over buttons. Cut a crossway strip of



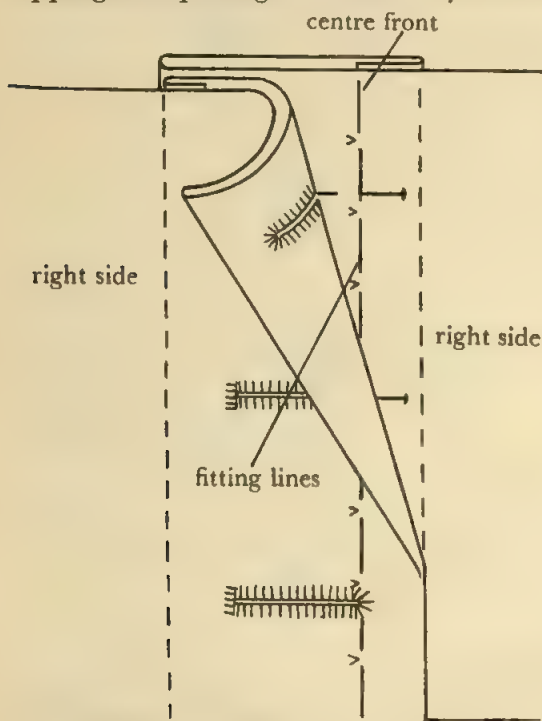
ROULEAU

thin material 1 inch wide, to make a tube of $\frac{1}{8}$ inch. Fold the strip in half lengthways with right sides together. Tack and stitch $\frac{1}{8}$ — $\frac{1}{6}$ inch from the fold. Two rows of stitching very close together may be worked instead of one. Trim turnings to less than $\frac{1}{8}$ — $\frac{1}{6}$ inch. Cut away the single triangle of material at one end of the strip, making a point at the fold. Fasten a double thread firmly through the eye of a darning-needle or bodkin and to the pointed end of the strip, keeping the thread as short as possible. Pass the needle (eye first) or bodkin inside the tube and draw it through to the other end. This turns the tube right side out. A commercial tucker on the machine may be used for stitching long lengths.

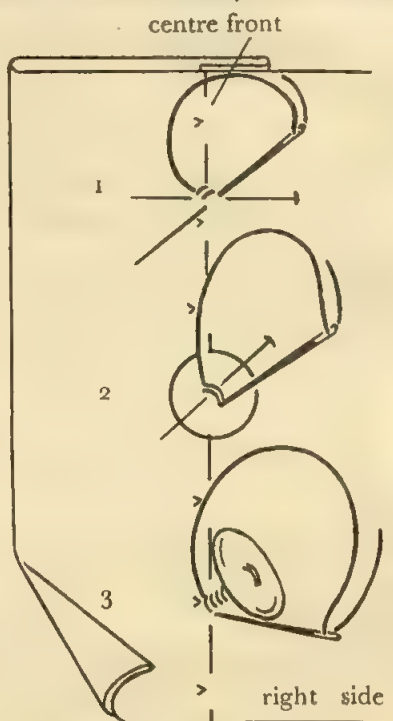
BUTTONS AND BUTTONHOLES

It is advisable to sew on or mark the position of the buttons first. Buttons and buttonholes are always applied on double material. If the material at the position of fastening is single, another piece, such as a facing, must be fixed at the back.

Finding the position of the button. The position is found by overlapping the openings. When they are at the centre front or back, the buttons



MARKING POSITION OF BUTTONS



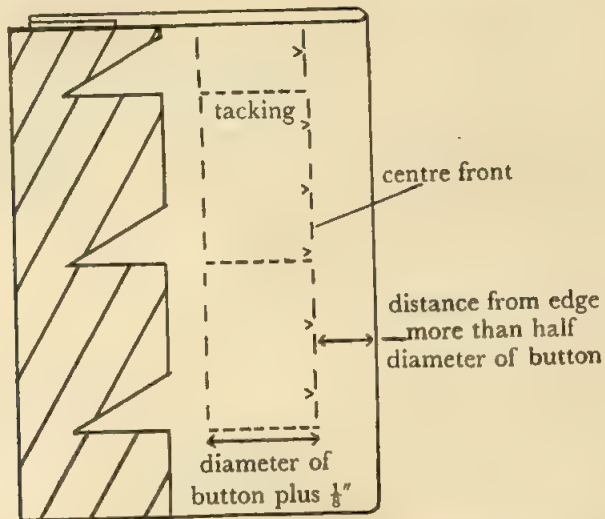
SEWING ON A BUTTON

are placed on the fitting line. On other parts of the garment, the position is determined by consideration of fit, appearance, and comfort.

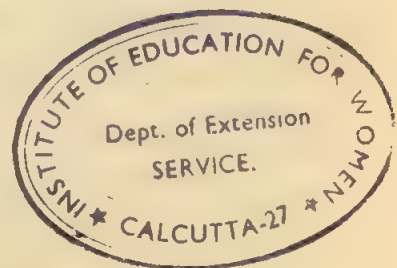
Sewing on a button. 1. Find the position, mark it with a pin, and secure the cotton with a few stitches on the right side. 2. Make a fairly long shank (threads between the button and material) by sewing over the pin which is removed from under and placed over the button. The thicker the material, the longer the shank should be. Remove the pin and pass the needle between the button and the material. 3. Wind the cotton round the shank several times; this keeps the buttonhole closed and protects the threads of the shank. Finish with double stitches on the wrong side of the garment. Buttons with four holes may be sewn on in the form of a cross, two lines, or a square.

Direction of the cut of the buttonhole. If the 'pull' is across the garment, the buttonhole is horizontal, but if fashion dictates that the buttonhole is to be vertical, there must be no strain across the garment. When the buttonhole is vertical, which is usually the selvedge way of the material, the slit is easier to work and has a better finished appearance.

Position and length of a buttonhole. On horizontal buttonholes the end next to the opening must lie on the centre fitting line and over the centre of the button beneath it. When the garment is fastened the button lies in the end of the slit. The allowance of material from this end of the



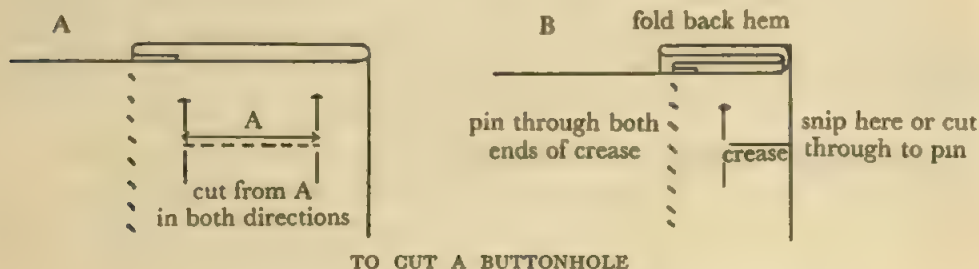
MARKING POSITION OF BUTTONHOLES



slit to the edge of the opening must be at least a little more than half the diameter of the button used. The length of the slit is the diameter of the button plus $\frac{1}{8}$ inch. Vertical buttonholes are cut on the centre fitting line with the centre of the buttonhole lying over the centre of the button.

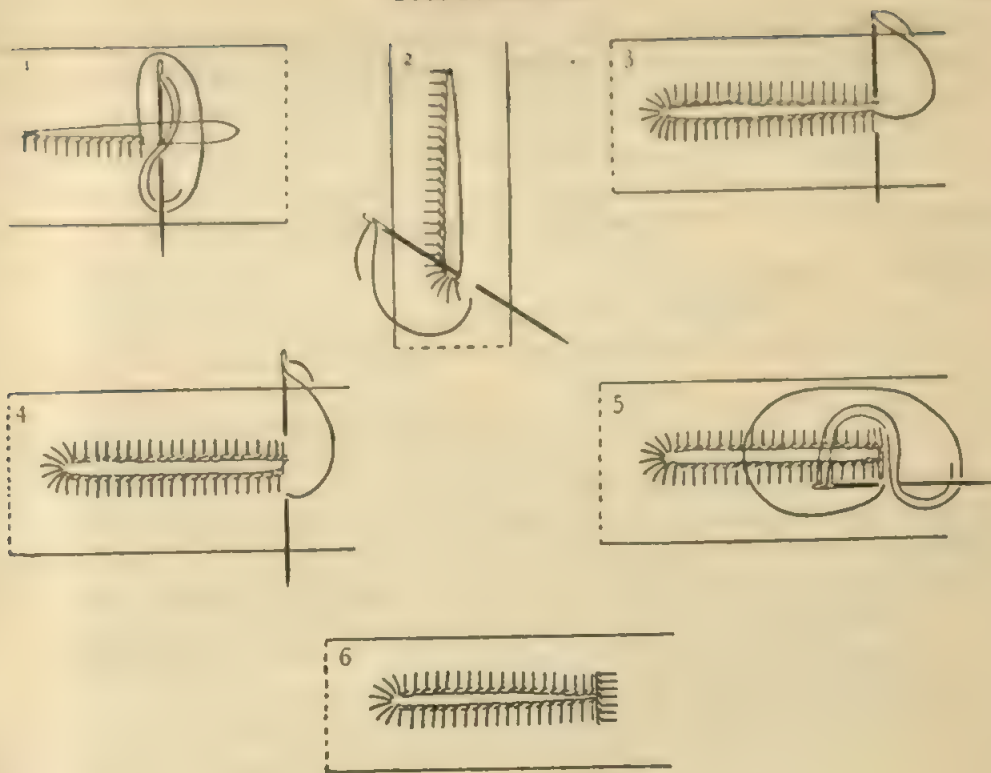
Cutting buttonholes. A. Note the exact position of the slit and insert pins at both ends. Make a crease with a needle along a line (on straight thread) between these two points. Cut with sharp-pointed scissors.

B. Another method is to fold the material through the centre of the crease and at right angles to it, with a pin through both ends of the crease in order to keep the work straight. Make a small snip with the scissors at the fold. Open and cut to pin pricks on each side, or cut through the crease to the pin.



Length of cotton required to work a buttonhole. Take sufficient cotton to work the buttonhole, and so prevent a join in the working. This is usually the same proportion to a yard as the buttonhole is to an inch. For a one-inch buttonhole, one yard is required, and for a half-inch buttonhole, half a yard is required. Always thread the cotton from the loose end, not the freshly cut end. It will then be threaded the way the fibres run and not against them, and there will probably be no knots.

Round and square ends of buttonholes. Horizontal buttonholes cut with the 'pull' or strain have one round end and one square end. Vertical buttonholes have two square ends or two round ends. The two square ends have a better appearance, but the round ends are stronger. The round end on the horizontal buttonhole is the one which passes over the button, and is curved in order to slip easily over it; there is also more room in the round end for the stem of the button. The square end should keep the buttonhole closed; it is always worked at the inner end.



WORKING A BUTTONHOLE

Buttonhole with one round and one square end. 1. Begin by slipping the needle between the folds a short distance away, and bringing it out at the inner end of the buttonhole on the wrong side. Make a small backstitch here, and bring the needle out between the raw edges at the square end. Buttonhole stitch along one side. 2. Very tightly overcast the round end. Proceed with the buttonhole stitch along the second side to the end. 3. Insert the needle through the knot of the first stitch on the opposite side, bringing it out at the base of the last stitch on the second side. 4. Make a strand across the length of both sides by inserting the needle at the base of the first stitch on the first side, and bringing it out at the base of the last stitch on the second side. 5. Hold the cotton tightly, and buttonhole stitch over the strands at right angles to the slit, the knots towards the buttonhole. 6. In thin materials work these stitches through the material, but in thick material work only over the strands. Finish at the back with a double stitch.

Crossway buttonholes. These should be run round, or stranded round before being cut, or overcast lightly after being cut. They should have round ends, worked with buttonhole stitch and not overcast.

Buttonholes with two square ends. Both sides must be worked before the ends are started. The square ends are worked so that the sides are drawn together. This cannot be done until the sides are finished.

BOUND BUTTONHOLES

Detach the facing from the garment, and mark the exact position and width of the buttonhole on the garment with tacking thread, working on the right side.

1. Cut the binding piece with the length crossway or selvedge way, slightly more than twice the diameter of the button and 2 inches wide. Mark the position of the buttonhole with tacking thread. Place the binding on the marked position of the buttonhole, right sides facing, with pins holding the tacked marks matching. Tack firmly between the points where the pins are inserted. Remove the pins. Stitch firmly and carefully $\frac{1}{4}$ inch outside the marked line, forming a rectangle round it.

2. Place the pins inside the buttonhole line, $\frac{1}{8}$ inch from each end (not in diagram). Cut through both thicknesses between the pins. Remove the pins and cut to the corners diagonally, but not through the stitching.

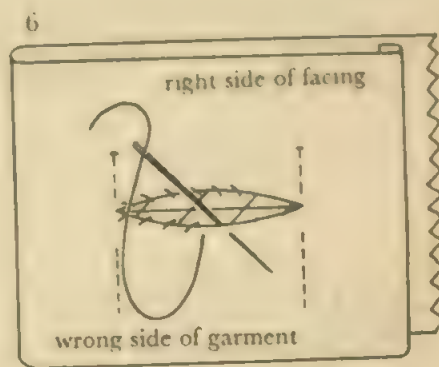
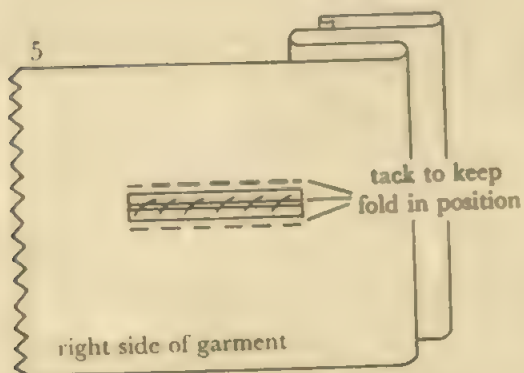
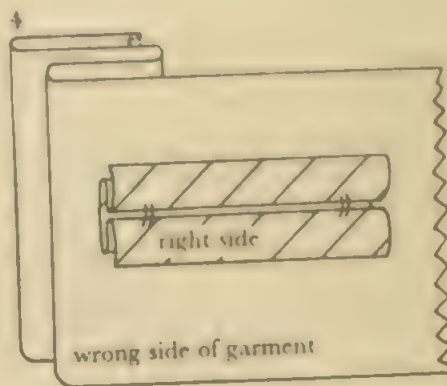
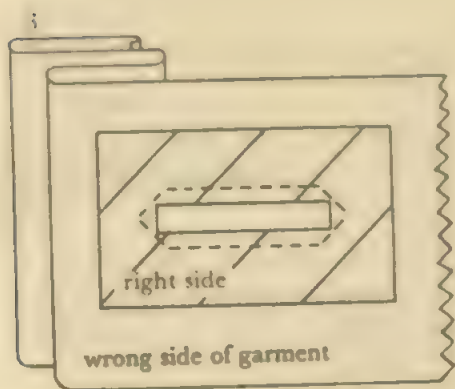
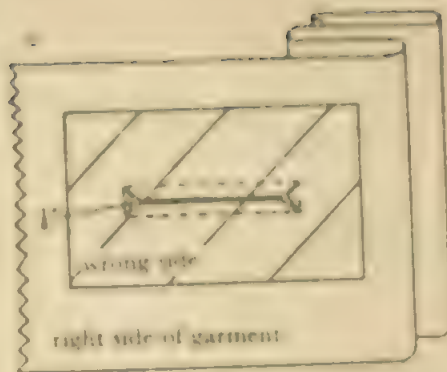
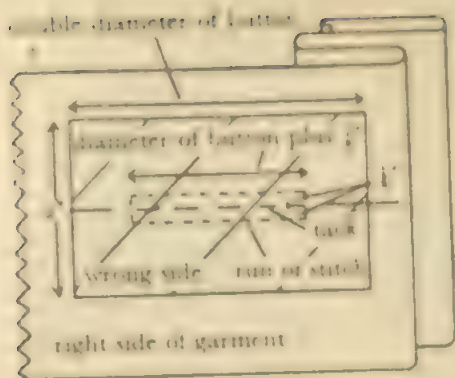
3. Take the binding through the cut to the wrong side. Smooth out and lightly press out the binding, noting the position of the turnings underneath and pressing them flat.

- 4 and 5. Lift the longer sides of the binding and fold on each side to half-way across the opening. On the right side, tack near the seams to keep the folds in position, and upright tack across the folds facing the slit to keep them in the right position. On the wrong side, make several firm stitches across the folds at the ends of the slit; these must not show through on the right side. Press.

6. Replace the facing on the wrong side, and on the right side insert pins at each end of the slit in order to mark the position of the cut to be made on the facing. Lift the facing away from the buttonhole and cut between the pin-marks. Re-fit the facing and hem the cut edges to the back of the buttonhole with small close stitches. Begin at centre of a side and turn in the raw edges with the needle. Unpick the tackings and press.

PRESS STUDS

Mark positions carefully. When fastened, the fitting lines of an opening must meet.



BOUND BUTTONHOLE



Knots. Sew to the corners of the opening because it has a flat back and would not show on the right side. Overcast or loop stitch it to the material.

Cap. Sew to the corners only. Overcast or loop stitch it to the material.

Hooks and Eyes

Hooks. Overcast or buttonhole stitch each ring on to the material. Make four or five straight stitches almost covering each other, next the bottom of the hook. Fasten off with a back stitch.

Eyes. Overcast or buttonhole stitch each ring on to the material. Make four or five straight stitches almost covering each other, at each end of the eye above each ring. Fasten off with a back stitch on the wrong side.

CHAPTER 8

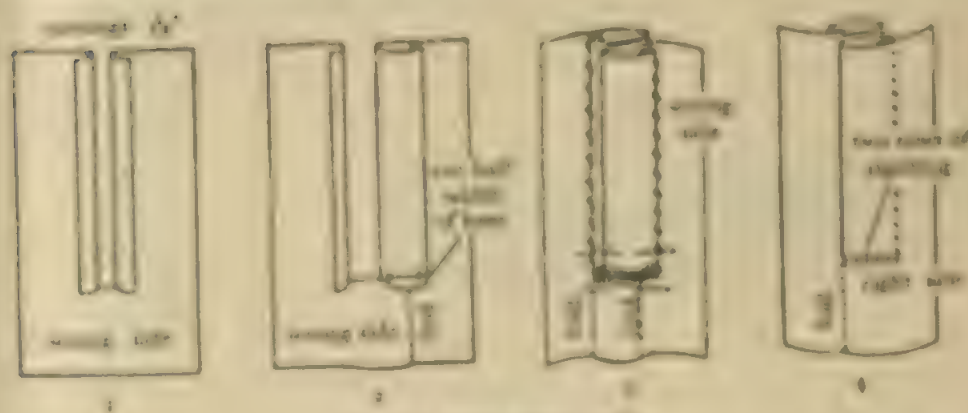
OPENINGS

Openings may be cut planned, never running in with a seam or on the straight thread, but always selvedge way. The position, length, and strength are important. The position should enable the openings to be easily manipulated, and the length should be sufficient to cover the garment without strain. Openings should be constructed so as to be strong, neat, and flat, and they may be constructed of various shapes.

ORDINARY SUITABLE CLOTHING FOR CHILDREN, GERMEN, AND UNIFORM CLOTHING

Equal Hems. This opening is constructed for use in the following manner:

1. Cut hemming material and strip of muslin $\frac{1}{2}$ in. wide and to the length of the opening. This is for the first sewing of the piece. Make hem $\frac{1}{4}$ in. thick on each side. 2. Cut across half the width of the under part at the base of the opening and fold in position. A box pleat is thus formed. 3. On the wrong side, pin across the upper raw edge and below the lower raw edge. 4. On the right side, mark along the line marked by the pins. On the wrong side, hem inside the raw edges.



OPENING WITH EQUAL HEMS

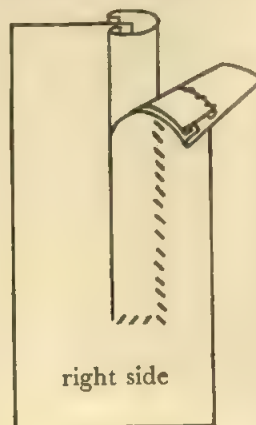
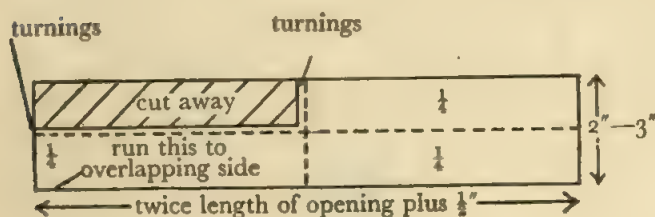
Strip Opening. This is constructed in the following manner: The length of the strip cut with selvedge should be twice the length of the opening, plus $\frac{1}{2}$ in. The width should be $\frac{1}{4}$ in. 1, 2. When this opening is made up a seam is cut across the opening to the fitting line. Hem inside the raw edges not taken in by the strip. 3. When the opening is not made in a seam and the

OPENINGS

material is bulky, make a small dart which will allow turnings for the running on of the strip. Buttonhole the raw edges. 4. Place the strip to the opening, right sides together. Pin, tack, and run stitch both sides of the opening, taking the narrowest turning possible at the base of the opening, and holding the garment towards you. 5. Turn in the second edge of the strip and hem on the running stitches. The stitches should not show on the right side. Press. Both sides of the opening have projecting pieces. 6, 7. Fold back the one on the overlapping side, and tack it to the garment. A row of stitching may be done on the double fold at the base of the opening and a bar tack worked on the right side.

8. To work bar tacks insert two or three threads together across two parts of a garment at a point of great strain. The threads must hold the two parts together, and they should be worked over with loop stitches.

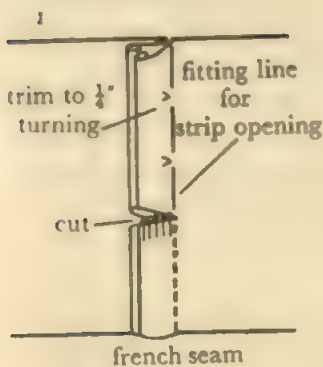
Adaptation of Strip Opening. The preparation of the garment is the same as for the Strip Opening, but part of the strip must be cut away as in the diagram. Place the long edge of the strip to the opening with the right sides facing and the narrow end to the overlapping side. Run stitch both edges of the opening. Turn over and hem down the wide part of the strip on the running stitches. Close the opening and slip hem down the narrow part inside the overlapping side. This method prevents bulk.



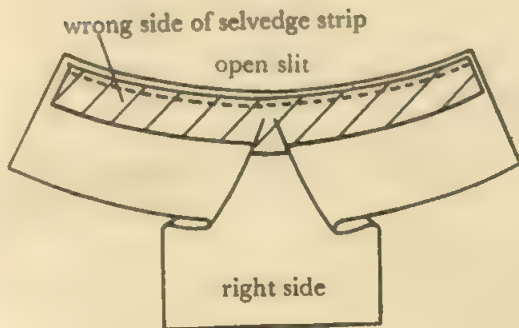
ADAPTATION OF STRIP OPENING

Faced Opening. 1. Cut a facing to the required shape and size to fit round the neck, 2 inches along shoulder, and 2-3 inches longer than the opening. Tack and stitch a narrow fold to the wrong side on the outer edge of the facing (shoulder, side, and bottom edges). Tack a line down the

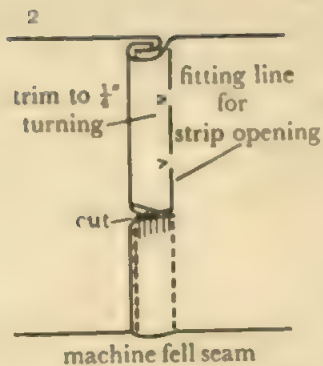
OPENING IN SEAM



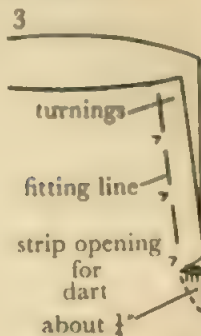
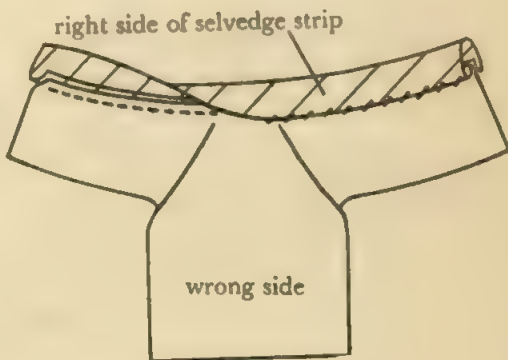
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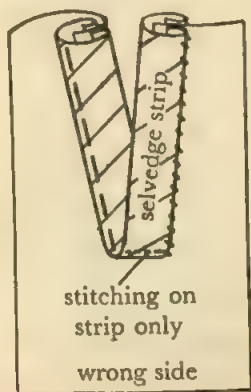
OPENING NOT IN SEAM



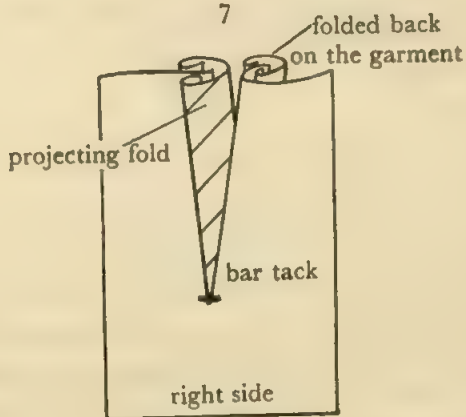
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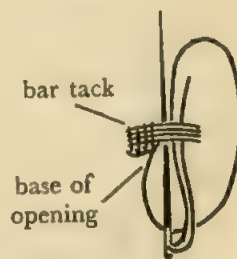
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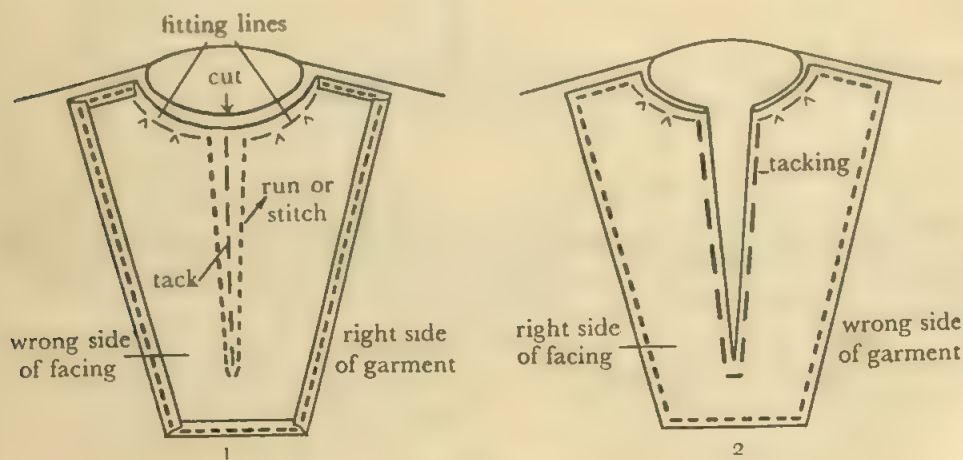
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STRIP OPENING

OPENINGS

centre front of the garment and of the facing. Pin and tack facing to garment (right sides facing) along the centre front lines. Run or stitch down $\frac{1}{4}$ inch on each side of the centre line, gradually decreasing to the minimum at the base of the opening. Cut down the opening almost to the stitching at the base. 2. Turn the facing completely over to the wrong side and press out the seam edges at the opening. Tack along these edges. Press and remove the tacking. Neck edges are finished as required.



FACED OPENING

BODICE OPENINGS

Front with a fold facing.

Front with a rever facing cut in one with front.

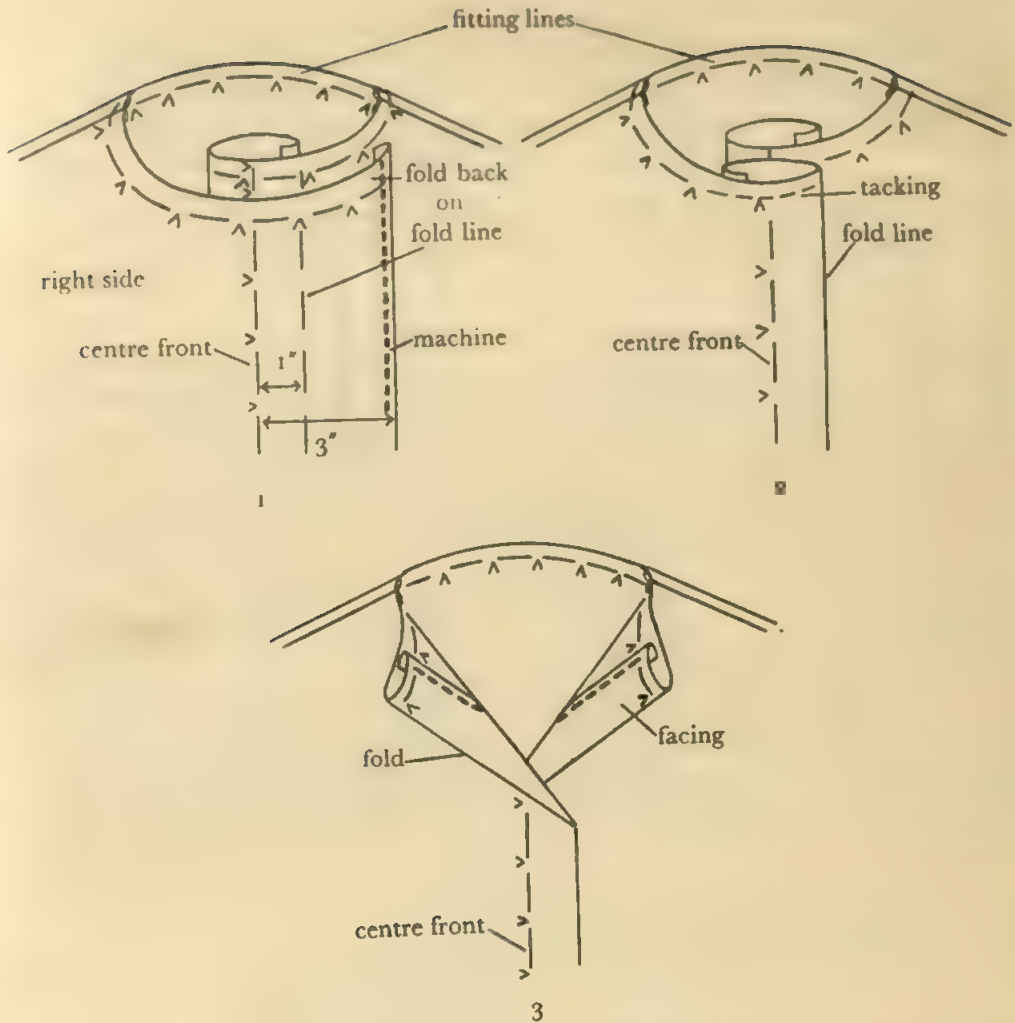
Front with added shaped rever facing.

Box pleat opening.

Triplex opening.

Front Opening with a fold facing cut in one with the front. Width of facing on the wrong side is from the fold to 2 inches along the neck line, sufficient to take the fastenings. In other words, the extension from the centre front should measure three times the distance from the centre front to the fold line. The fold line is the folded edge of the opening and may be $\frac{3}{4}$ –1 inch from the centre line. The bodice and the facings must show the centre fronts and the fold lines. Neaten the inner edges by machining down a narrow fold on the wrong sides.

Fold back the facing on the wrong side and tack down the fold. Tack



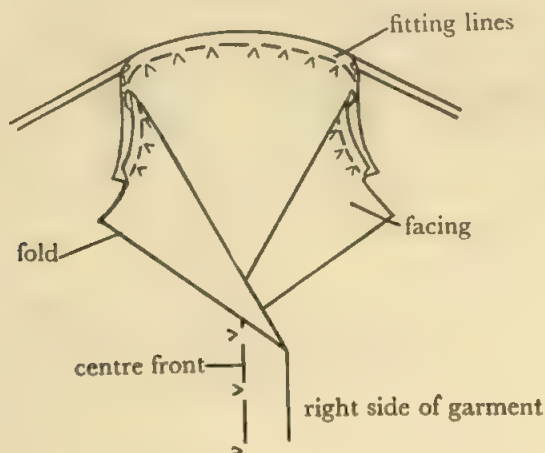
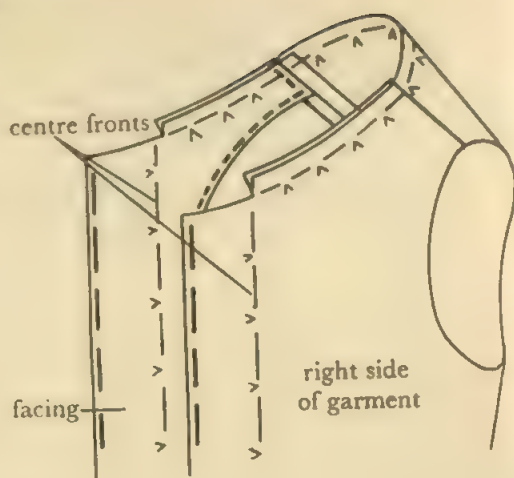
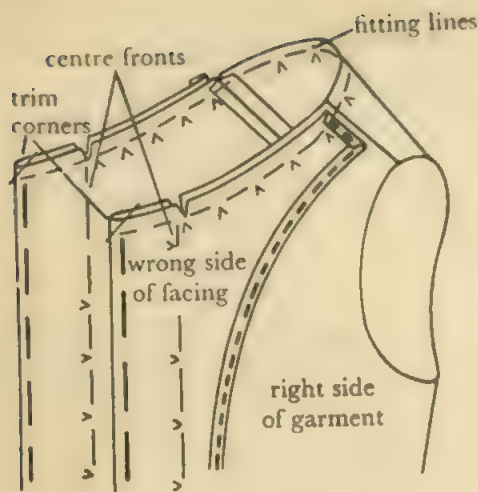
FOLD FACING CUT IN ONE WITH FRONT

together the neck edge and facing on each side. The facing is kept in position by the fastenings, e.g. buttons and buttonholes.

This facing is unsuitable for a rever, as the hems show on the inside.

Front Opening with rever facing cut in one with the front. Width of facing on the wrong side is from the fold line to 2 inches along the shoulder line. The fold line is the folded edge of the opening and may be $\frac{3}{4}$ –1 inch from the centre front. Bodice and facing must show the centre

OPENINGS



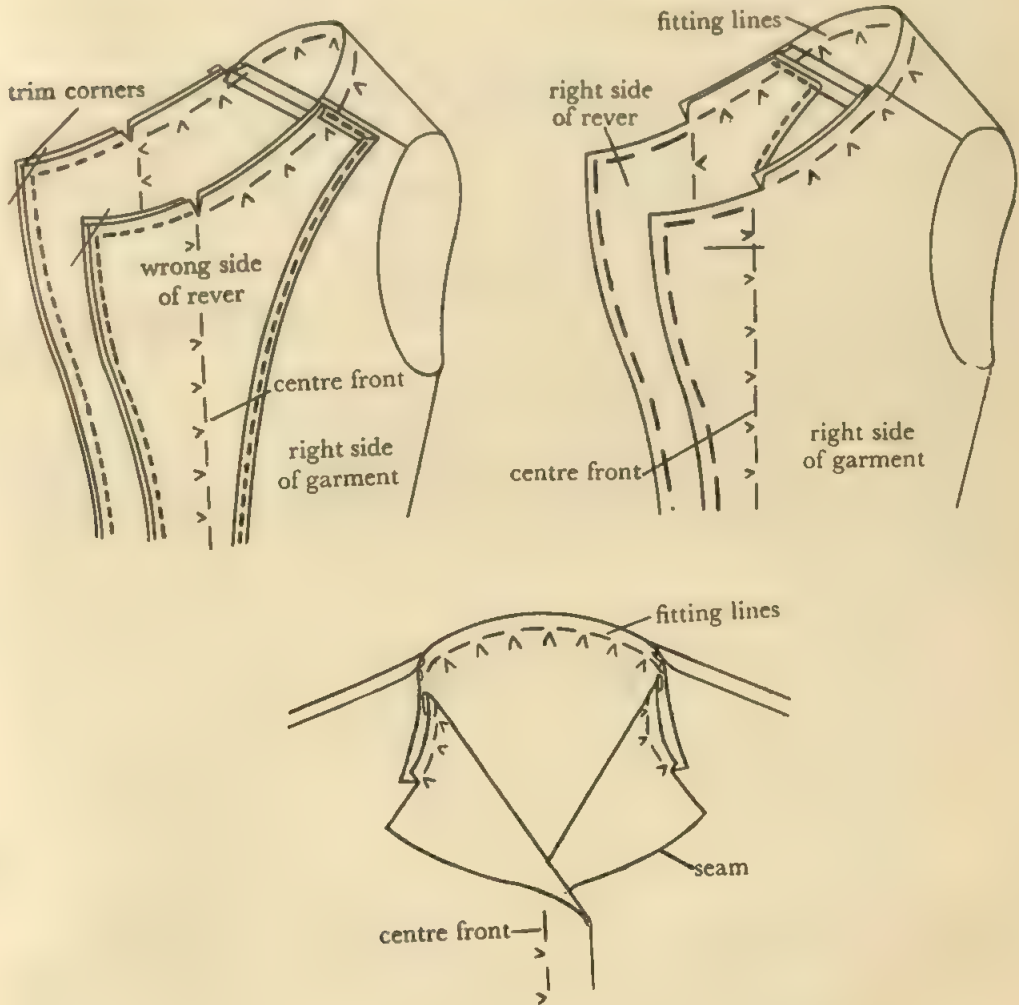
REVER FACING CUT IN ONE WITH FRONT

front and fold lines. Neaten the inner and shoulder edges by machining down narrow folds on the wrong side.

Fold back the facing on the right side of the garment, and tack down a few inches of the fold. Tack together neck edges on the fitting lines. Measure the length of half the collar from the centre back along the fitting lines of the neck towards the fold. Tack mark the position of the end of the collar and machine from the fold line to the tack marks on both sides. The length of both sides must be equal. Secure ends of machining, and trim

corners and turnings. Cut across the turnings at an angle to the fitting line and in the direction of the armhole, to the end of the machining. Take out tacking. Turn the facing to the wrong side. Press out and tack the seams and the fold. Slip hem the shoulder edges to shoulder seams of the bodice. The facing is kept in position by the fastenings.

Front Opening with added shaped rever facing. This is cut to the exact shape of the front, and extended to 2 inches along the shoulder line.

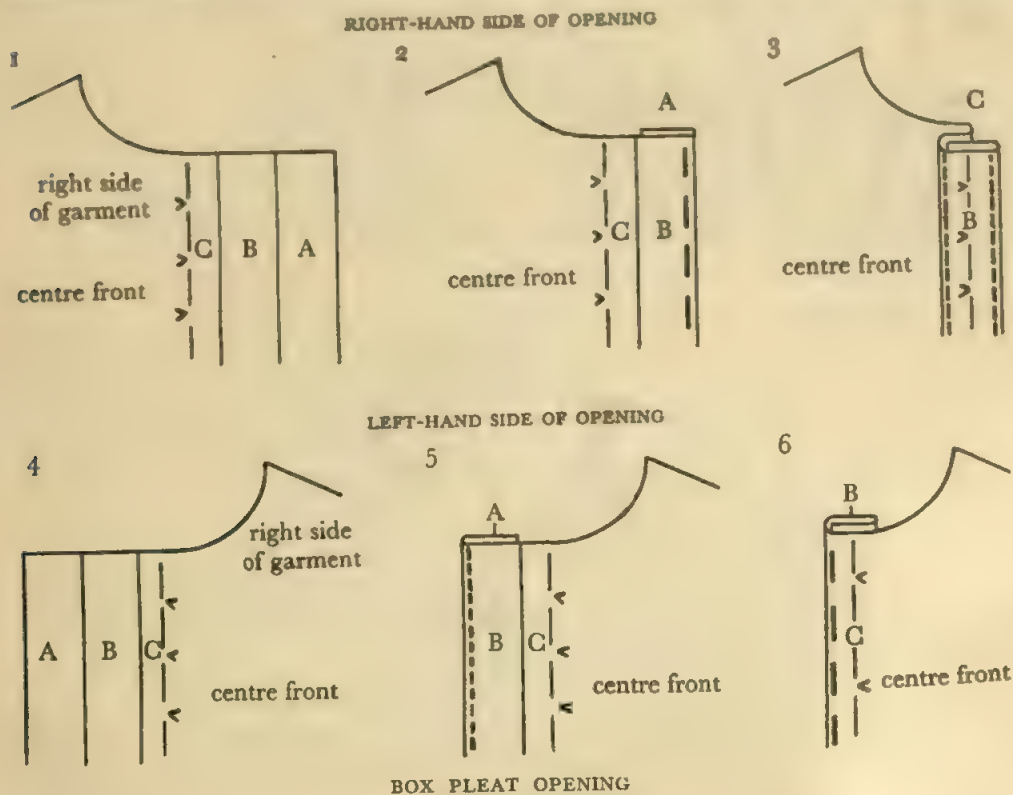


ADDED SHAPED REVER FACING

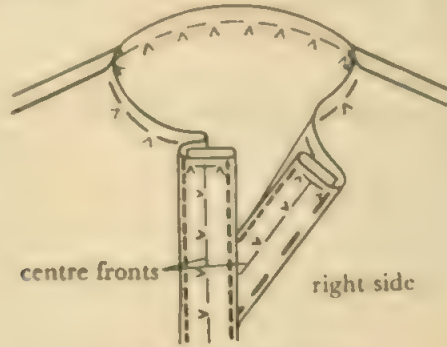
OPENINGS

The added shaped rever facing and bodice must show centre front lines. Pin and tack the facing to the bodice with the right sides facing on the neck and opening edges. Machine down the opening edges. Neaten the inner and shoulder edges by machining down narrow folds on the wrong side. Measure, stitch, and cut the neck edges and finish the revers as in the previous opening.

Box Pleat Opening. This is easily constructed if the right allowance has been made from the centre front when the garment is cut out (two and a half times the width of the pleat). 1. For the right side of the opening, mark the material so that A and B are the width of the pleat, and C is half the width. 2. Fold A under B and tack down the fold. 3. Fold B over C, keeping the centre front under the centre of B. Tack down the second fold on the garment and machine the edges of both folds. The fold at the back of the pleat should be slip hemmed after the buttonholes have been made. 4. For the left side of the opening, mark as on the right side.



5. Turn A under B and tack and machine down the fold. 6. Turn B under C and tack down the second fold. The fastenings on the centre front will keep the folds in position.

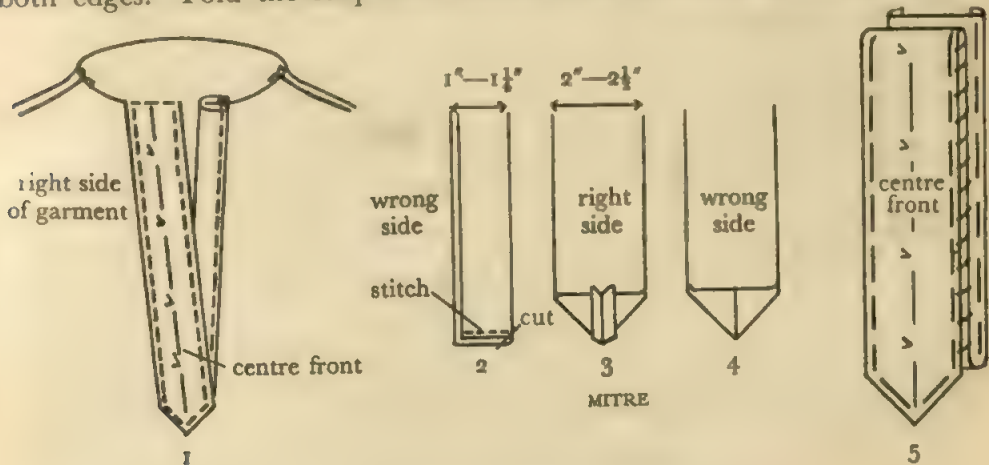


BOX PLEAT OPENING

Triplex Opening. 1. The slit is made at the required position (centre front of bodice) and a triplex strip is added. The triplex strip is three times the length of the opening, plus $1\frac{1}{2}$ inches for the mitre. The width of the strip is the width of the pleat plus turnings (approximately 2 inches).

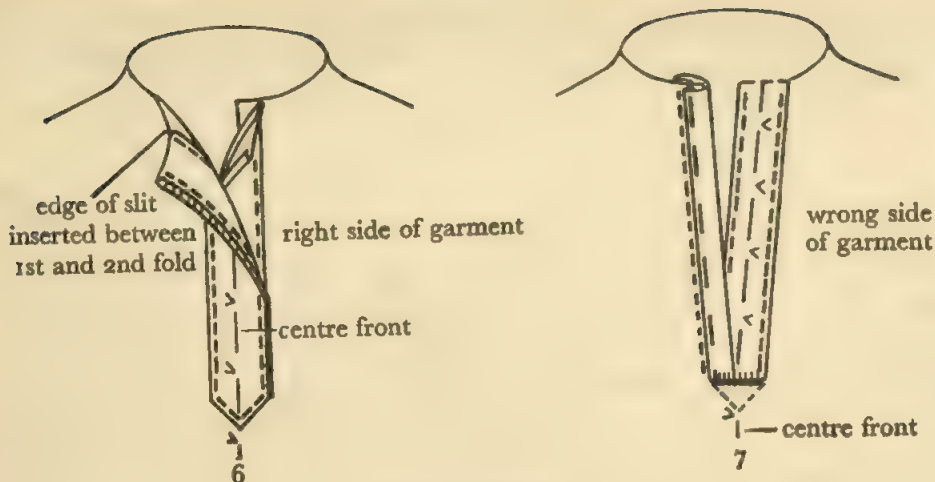
2. Prepare the mitre by folding one end of the strip edge to edge, right sides facing. Stitch across the base and trim the corner. 3. Press the seam open, forming the mitre. 4. Turn right side out.

5. Prepare the strip by tacking down turnings on the wrong sides on both edges. Fold the strip into thirds, with the mitre extending below



TRIPLEX OPENING

OPENINGS



TRIPLEX OPENING

the upper third, and sew from the right-hand edge of the mitre to the top fold. 6. Pin the overlapping side of the opening in between the left-hand side of the strip, with the mitre extending below the opening. Tack down this side through the three thicknesses and round the mitre, and stitch.

7. The third length of the strip is placed over the edge of the underside of the opening. Place the centre of the strip to the edge and tack and stitch in position. Turn to the inside and cut nearly half across the fold at the base. Turn the strip over to cover the raw edges of the opening on the wrong side. Tack it down and slip hem. Loop stitch the raw edges at the base of the opening.

SKIRT OPENINGS

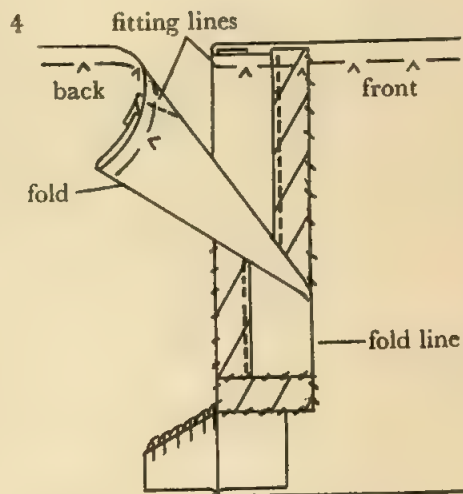
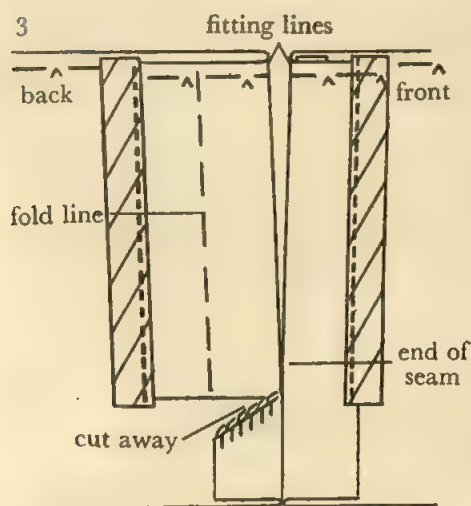
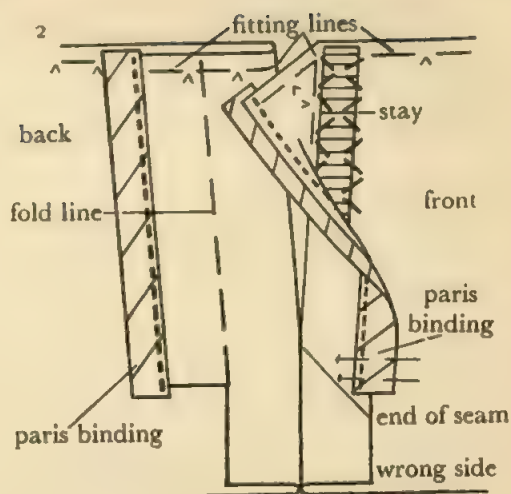
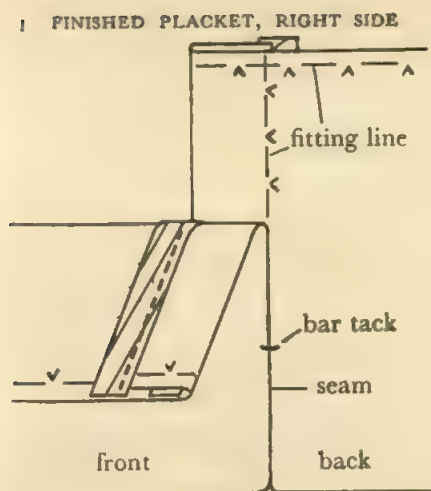
Skirt placket.

Opening with zipp-fastener.

Side placket for slip or summer dress.

Skirt Placket. 1. This is made 8-9 inches down the left-hand skirt seam. The front overlaps the back $1\frac{1}{4}$ - $1\frac{1}{2}$ inches. The width of the turnings on both front and back edges is $1\frac{1}{4}$ - $1\frac{1}{2}$ inches. The process is much easier if the back turnings are extended to 3 inches in width for the length of the opening plus 1 inch. Stitch the seams to within 8 or 9 inches of the waist. Secure the ends of machining. Press open.

OVERLAPPING SIDE (FRONT). 2. Tack a $\frac{1}{2}$ -inch 'stay' (paris binding or tape) to the wrong side, with its outer edge on the fitting line, making it



FINISHED PLACKET, WRONG SIDE

SKIRT PLACKET

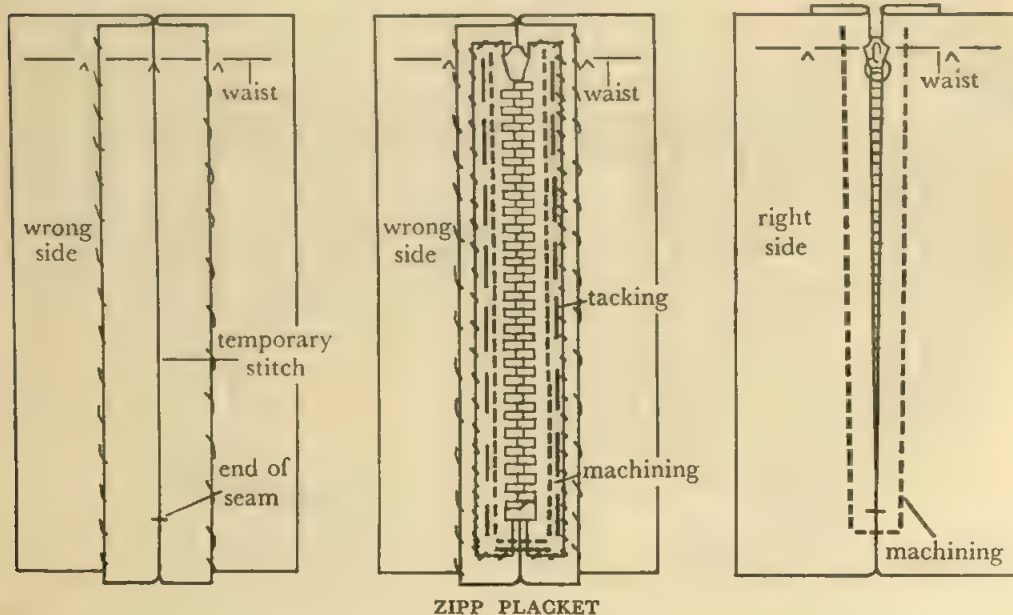
1 inch longer than the seam opening. Catch stitch it down, not allowing the stitches to show through on the right side. Tack and machine a strip of paris binding a little longer than the 'stay' on the right side, to cover the raw edges. Fold over the turning from the fitting line. Slip hem the binding to the skirt, not allowing the stitches to show through on the right side.

OPENINGS

UNDERWRAP (BACK). 3. Tack and machine a strip of paris binding on the right side of the opening to cover the raw edges. Mark the fold line midway between the fitting or seam line and the edge. Cut across the seam turning 1 inch below the finished seam, and slope away the corner. 4. Fold on the fold line and slip hem the binding on the fitting lines. Neaten the base on the wrong side with paris binding and work a bar tack at the base on the right side.

When the extension to turnings is not cut in one with skirt, cut a strip of the same or similar material (selvedge way) the length of the opening plus 1 inch, and the width of the seam turning plus $\frac{1}{2}$ inch (2 inches). Place the right side of the strip to the right side of the turning. Tack and stitch. Press and work as above with the seam as the fold line.

Opening with a zipp fastener on a plain seam opening. Close the opening edges by a line of temporary long machine stitching on the fitting

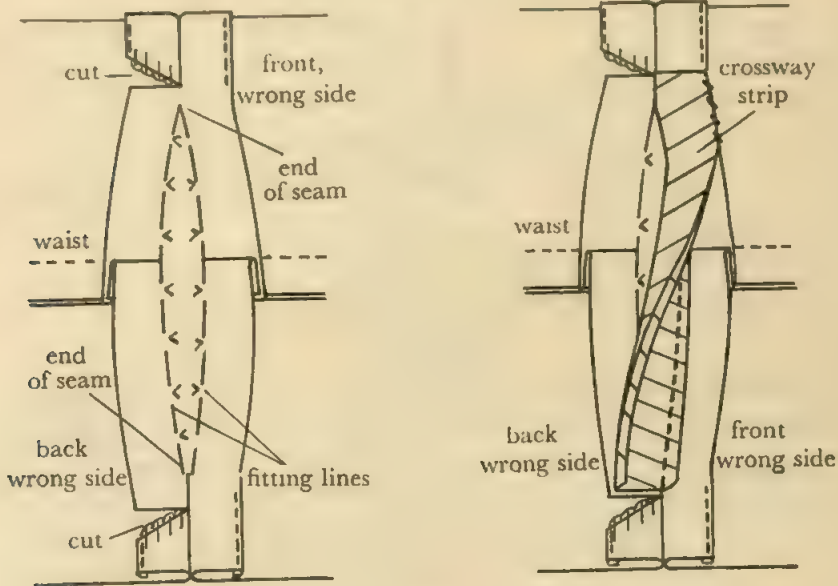


lines. Press open the seam and close the fastener and pin it to the opening, right side to wrong side of garment, with the centre of the metal to the seam line, easing the skirt to the zipp. The zipp catch must be at the waist fitting lines. Tack carefully along both sides and across the base, keeping the tacked lines straight so that these may be a guide to the stitching to be done on the right side. Machine on the tacked line on the right side.

Remove the tacking. Slip hem the edges of the tapes to the turnings. Unpick the temporary machine stitches on the right side.

Side Placket for slip or summer dress. 1. This is on the left-hand side seam, 3-4 inches above the waist and from 4 to 6 inches below it. Secure the ends of machining of the seam firmly on the wrong side.

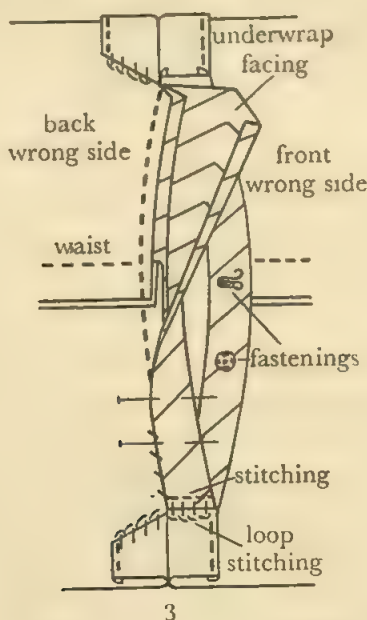
OVERLAPPING SIDE (FRONT). 2. Cut a crossway facing in thin material the length of the opening plus $1\frac{1}{2}$ inches, and the width about $1\frac{1}{4}$ inches. Run the strip on the fitting lines on the overlapping edge, right sides together. Turn inside and slip hem the free edge to the garment, not allowing the stitches to show through and keeping the seam to the fitting line.



1
2
SIDE PLACKET FOR SLIP OR SUMMER DRESS

UNDERWRAP (BACK). 3. Cut across the underwrap turnings to $\frac{1}{2}$ inch above and 1 inch below the actual opening. Neaten the slanting edges by loop stitches. Cut a crossway strip in thin material, the length of the facing and 2-3 inches wide. Tack and run the strip on the fitting lines at the back edge of the opening, right sides facing. Fold the free edge of the strip inside and pin, tack, and slip hem down on the running stitches on the wrong side. Press the fold towards the front to cover the front facing.

Stitch the edges of the facings together at the top and bottom. Neaten with loop stitches and add fastenings.



3
SIDE PLACKET FOR SLIP OR SUMMER DRESS

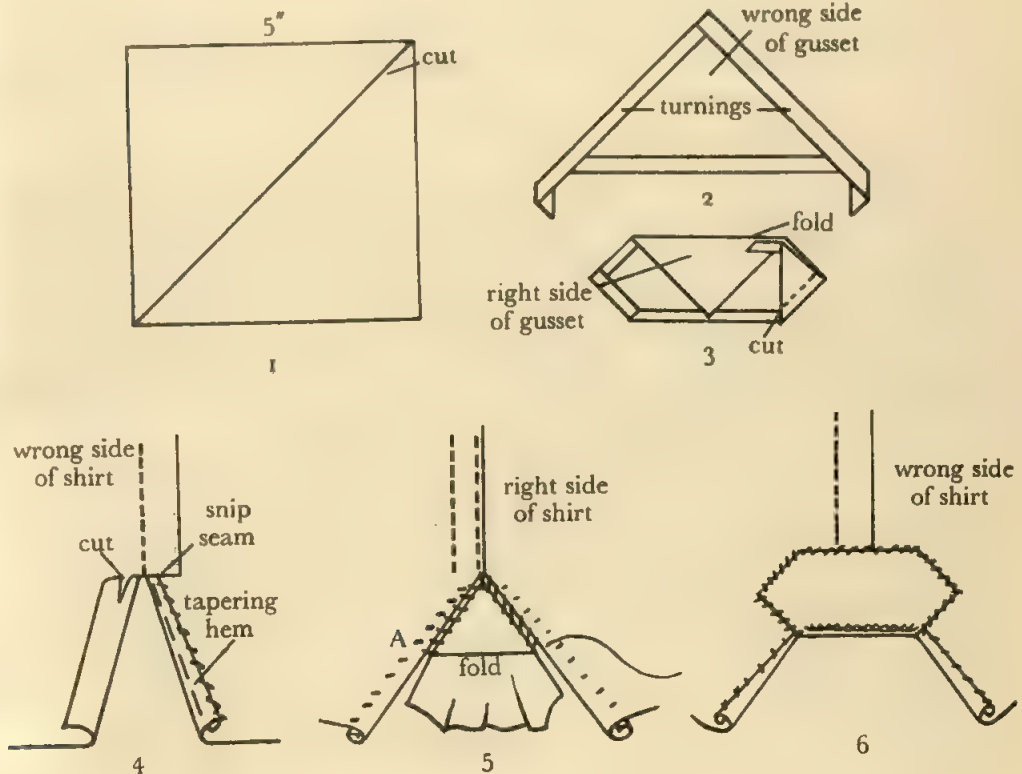
GUSSETS FOR THE SIDE SEAMS OF A SHIRT

To prepare the gusset. 1. Fold a 5-inch square diagonally and cut along the fold, making two triangles for one pair of gussets. 2. Take one triangle, and on the wrong side turn down a narrow fold along each side, beginning at the base. 3. Turn down the apex to meet the turning at the base. Turn in the side points to meet the ends of the top fold and cut away these points, leaving a turning.

To prepare the seam. 4. On the wrong side snip the turning of the seam at the top of the opening as far as the second row of machining. Cut away the surplus material on either side of the opening, leaving sufficient turning for a narrow tapering hem to be tacked and hemmed on the wrong side.

To insert the gusset. 5. On the right side fix the right side of the point of the gusset to the top of the opening at the second row of machining, and, with the sides of the gusset to the sides of the opening, pin and tack to

the fold across the triangle. Sew the sides together, beginning at A up to the point, and down the opposite side. Do not cut the cotton. 6. Turn to the wrong side and pin the centre of the base of the gusset $\frac{1}{8}$ inch over the point. Spread out the opening and lay the gusset flat on the garment. Pin, tack, and hem in position. Turn to the right side and stitch across the edge of the fold.



GUSSET FOR SIDE SEAM IN A SHIRT

A LEG GUSSET FOR CAMI-KNICKERS

- 1, 2. Prepare two leg pieces for the front and two for the back.
3. On the back gusset join the curved edges with French seams and buttonhole closely the ends of the turnings of the seam which is to be fitted into the slit at the centre back of the skirt. Secure the ends firmly. Cut the slit the exact length of the wider selvedge end of the gusset, and at

the top of the slit on the wrong side make a small dart $\frac{1}{2}$ inch long and $\frac{1}{4}$ inch wide.

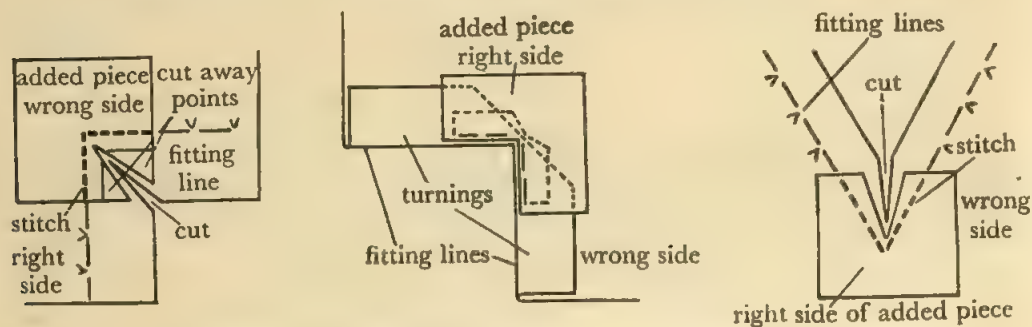
4. On the wrong side pin the top of the seam to the top of the slit, and pin the edges of the slit and gusset together, right sides facing. Tack from the top down on each side. Run or stitch, and neaten the raw edges with loop or overcast stitches.

5. Work the front gusset by the same method. On the wrong side make $\frac{3}{4}$ -inch hems on the fastening edges, back and front. Work button-holes on the back edge and sew buttons on the front edge.

The other edges will be finished by the same method as the edges of the skirt.

TO STRENGTHEN INSIDE CORNERS

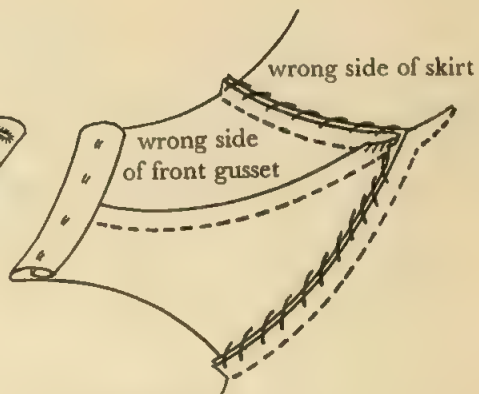
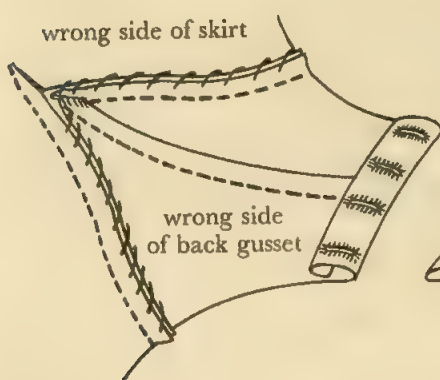
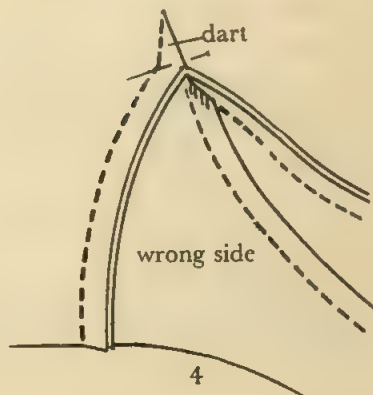
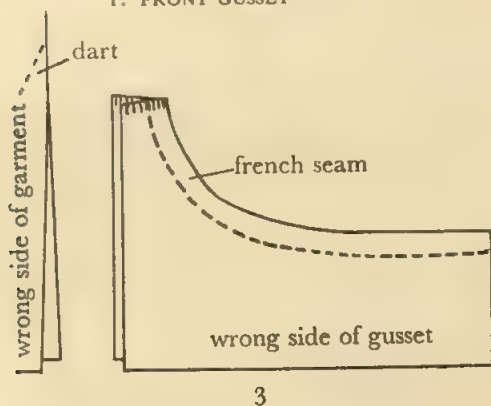
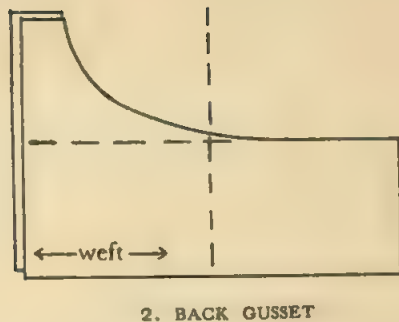
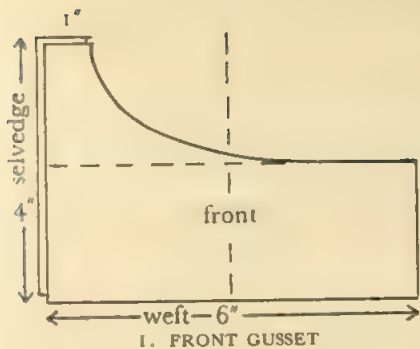
On inside corners where the turnings are snipped to be folded inside, the extreme corner is without turnings, and this makes it very weak. To strengthen it, cut a small square of very thin material or net and place it with a corner to the inside corner of the garment, right sides facing. Stitch together at the fitting lines. Cut diagonally through both thicknesses from the corner to the stitched line. Fold over the added piece with the turnings to the wrong side at the fitting lines and tack along the fold.



TO STRENGTHEN AN INSIDE CORNER AND THE POINT OF A V NECK

TO STRENGTHEN THE POINT OF A 'V' NECK

Place a square of thin material or net on the right side at the point of the V, as in the diagram. Stitch together the net and the garment on the fitting line. At the point cut through the turnings of both thicknesses to the fitting line. The method of finishing the edge will decide whether or not the added piece should be folded to the wrong side.



LEG GUSSET FOR CAMI-KNICKERS

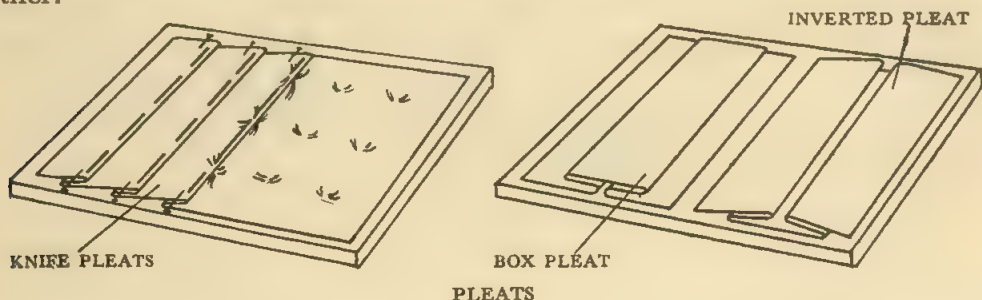
CHAPTER 6

TAKING IN FULLNESS

IN addition to having many decorative purposes, fullness is introduced into a garment to give shape, fit, and to allow for movement. Fullness is given by means of pleats, tucks, darts, gathers, shirring, whipping, and smocking.

PLEATS

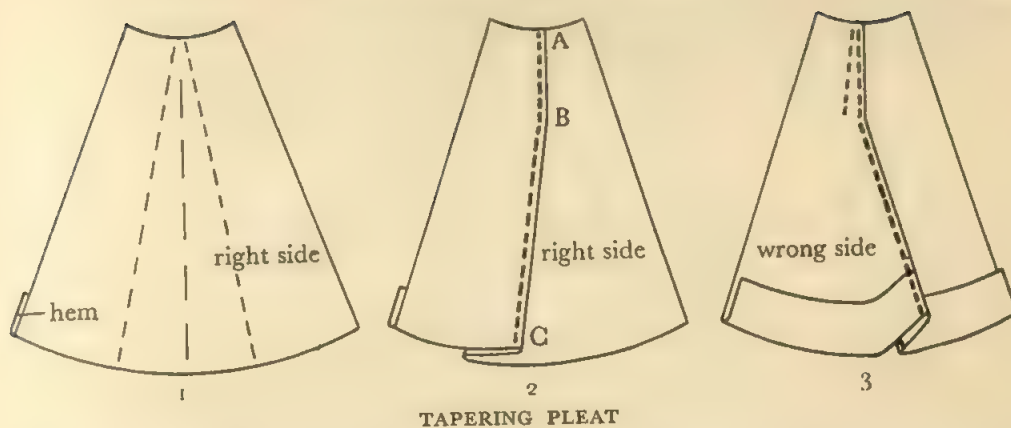
A pleat is a fold of material the selvedge way, lying over its own width. It is usually stitched through three thicknesses. A knife pleat is one which turns either to the front or to the back. A group of knife pleats are several pleats all turned the same way. A box pleat is two knife pleats turned away from each other. An inverted pleat is two knife pleats turned towards each other.



In order to calculate the width of material required, take the width on the pattern and add twice the width of each pleat. When working from a commercial pattern, if the pleat folds are marked by perforations, make tailors' tacks in the exact position, or, if the pleat folds are marked by notches, put in lines of tacking. Well-finished pleats are only achieved by careful marking, tacking, and pressing.

To pleat edges. Fold the material from the top pleat marks to the bottom pleat marks. Lay pleats on an ironing-board or table, and pin the upper end to the board. Pull fairly taut (not thin materials) at the lower end, and pin so that all perforations and marks match. Press lightly with a cloth between the iron and material. Tack in position. The lower end of the pleats in some materials is not pressed until the hem is turned.

Tapering Pleats. When pleats vary in width from top to bottom, the folds (right and wrong side) are on the bias. 1. Mark and tack up the



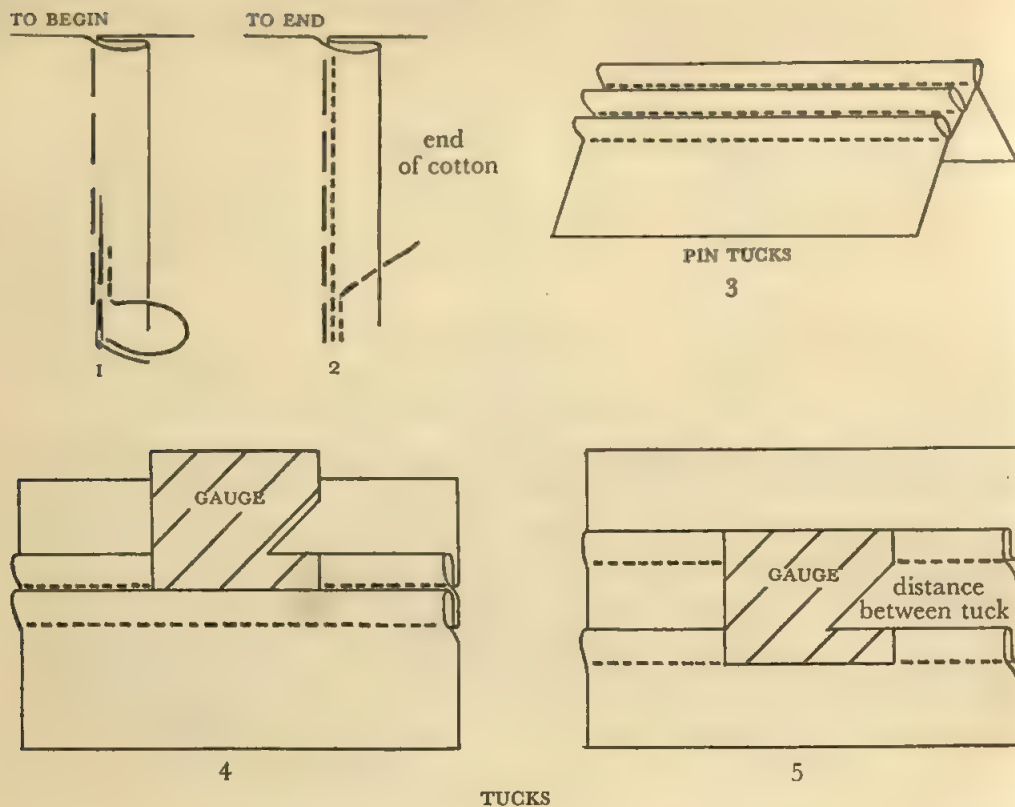
bottom hem before marking the pleats. Thread mark the exact position of the pleat on the right side. 2. Fold the pleat with fitting lines together and tack flat through three thicknesses as far as the pleat is to be fastened down (A-B). From where the pleat is to be free (B-C), tack through two thicknesses only. Machine stitch the pleat to the garment through three thicknesses to the depth desired (B), raise the presser foot, and bring only the edge of the fold under the needle. Stitch to the end of the pleat. Fasten securely and invisibly. 3. The inside fold may be stitched close to the folded edge. This is useful on washing garments, and it helps to keep the folds in place.

TUCKS

A tuck is a fold of material, on the straight thread, stitched through two thicknesses, and not fastened down to the garment. Tucks are generally used for decoration, but sometimes, as for instance in children's garments, they are used so that the garment may be lengthened or widened later.

1. To begin sewing a tuck, run on the underside in the reverse direction for about $\frac{1}{2}$ inch, and make a double stitch. 2. To finish, make a double stitch and run in the reverse direction for about $\frac{1}{2}$ inch, pass the needle through the fold of the material a short distance away, and cut the thread. When the tucks are machined, and not run by hand, they are worked from the upper side.

3. To make very small tucks ($\frac{1}{10}$ inch) or pin tucks, take a narrow fold of material about $\frac{1}{10}$ inch wide. Run on the underside on a straight thread. Open the material and then lightly press the tuck. Make a second fold beyond the first tuck, keeping it straight, and judging its width by the edge of the first. Repeat for further tucks.



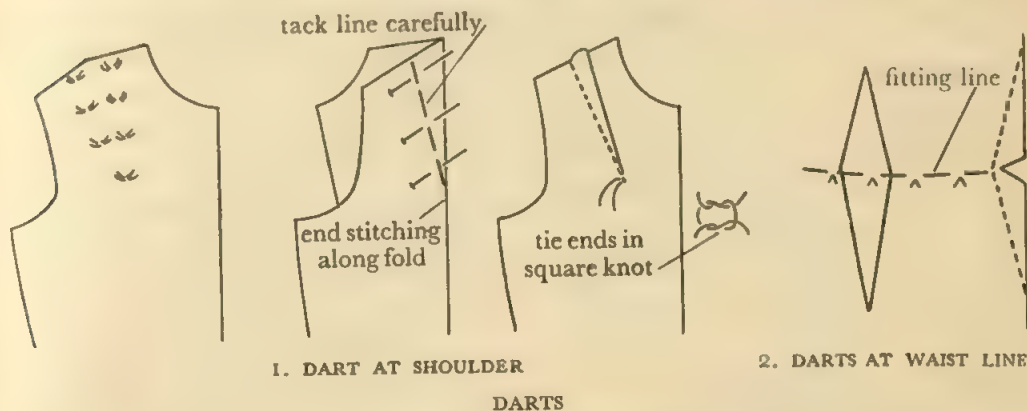
4, 5. For wide tucks ($\frac{1}{4}$ – $\frac{3}{4}$ inch) make a gauge as in the diagram. Tack the first tuck against the lower line on the marker, having the fold against the upper line. Run on the tacking line on the underside.

DARTS

A dart is a fold in material taken up to fit a convex or concave curve of the figure, e.g. hips, bust, or waist. There are two kinds of darts. 1. An edge of material is pleated or folded over to take in the fullness required to fit over a convex curve of the figure, e.g. from shoulder to bust. This is wedge-shaped, wide at the edge and tapering to a point. 2. A fold of material is taken up at a concave curve of the figure to take in the fullness required to fit at both ends, e.g. a dart is taken in at the waist of a garment extending from bust to hip. The shape of this dart is wide at the centre, tapering to points at each end.

Mark the darts carefully when the garment is cut out. Fold the dart with marks exactly matching. Pin through the marks on each side of the

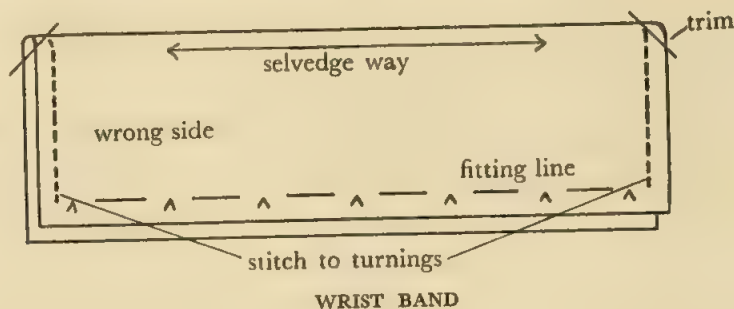
dart at right angles to the fold. Tack the line carefully and stitch. At the end of the dart, continue the stitching for $\frac{1}{4}$ inch along the fold to prevent a



point. On shoulders or neck edges, press darts to centre. At the waist, press towards the side seams. On thick materials, cut through the centre (but not to the point), and press open. Overcast the raw edges (see p. 99).

PREPARING A BAND

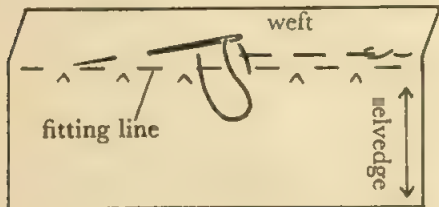
The selvedge way of material should always run along the length of the band. Fold lengthways, with right sides facing. Stitch along the sides from the fold to the edge turnings, and secure the ends firmly. Trim the corner turnings. Turn right side out and press the seams well out. Tack along the edges to keep the band in position.



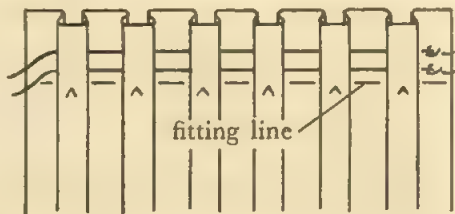
To prepare a circular band for a wrist or short sleeve, cut the materials selvedge way as before. If working by hand, turn down the left ends $\frac{1}{4}$ inch on the wrong side. Place both ends together, right sides facing, and sew together.

GATHERING BY HAND

This is generally done on soft, thin materials, which are suitable for washing. In order to avoid bulkiness, gathers should never be arranged too near seams. Mark the centre of the material which is to be gathered and the centre of the material in which the gathers are to be placed. If a large amount of material is to be set into gathers, mark the half and the quarters of the width to be gathered and the part into which the gathers



ONE GATHERING THREAD



TWO GATHERING THREADS

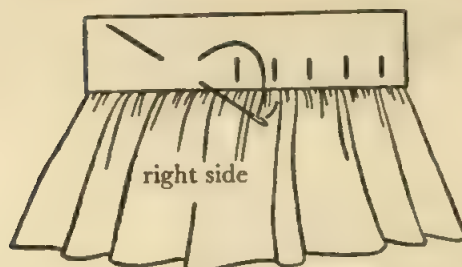
GATHERS

are to be set with small pins or tack stitches. Work the gathering stitch on the right side weft way, and on the turning side of the fitting line. Make the beginning very secure and pull to test it. If a join is required, new cotton must be taken and the old cotton left hanging. Begin the new thread very securely. It is better to put two parallel rows of gathering threads $\frac{1}{8}$ or $\frac{1}{6}$ inch apart, one thread near the fitting line and the other a little above it on the turning side. Each stitch should be directly above the one below. The folds in the material lie more evenly when two threads are used.

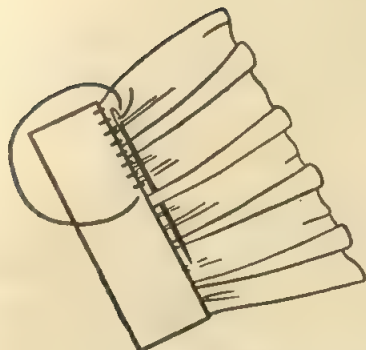
After the gathering threads have been put in, pull up the threads to the length required. Wind the ends of both threads round the head and point of a pin placed vertically at the end of the gathers.

Setting Gathers into a band. This is always done on the right side.

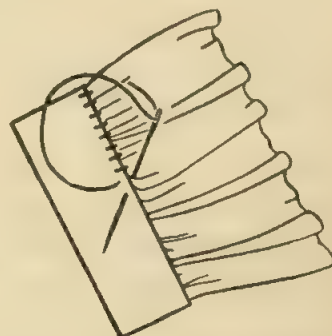
1. First loosen the gathers and work them into the proper position under the band to fit the correct lengths. Pin in position parallel with the gathers. Tack, using upright stitches on the right side. This tacking regulates the gathers better than the ordinary kind. Remove the pins and secure firmly the ends of the gathering stitches. Slip hem or hem the plain part, if any, and turn the work so that the grooves of the gathers lie parallel with the index finger.
2. Take up the top of the gather with the needle parallel with the gathering thread, very near the folded edge.
3. Before bringing the needle through, turn it to the left and take up the edge of the band as in hemming. Repeat for the next stitch, putting in the needle immediately



1. TACKING IN GATHERS



2. 1ST POSITION OF NEEDLE



3. 2ND POSITION OF NEEDLE

SETTING GATHERS INTO A BAND

below where the cotton came out. On the wrong side great care must be taken not to pucker the work. Set the folded edge a little above the stitches showing through from the right side. Set in the gathers, taking care that these stitches do not show through on the right side.

GATHERING BY MACHINE

1. Gathering by machine stitching is much easier, quicker, and stronger than by hand. It is useful for garments such as the child's overall described here. The same methods may be used for other garments requiring gathers to be machined into fitted edges, such as waist, cuff, or yoke edges.

2. Loosen the top tension a little and work with an ordinary presser foot. Run in two parallel rows of gathering threads between the tack marks which indicate the length to be gathered, one thread near the fitting line and the other $\frac{1}{8}$ or $\frac{1}{6}$ inch away on the seam turning.

3. Gather by pulling the under or bobbin threads of both rows to the right side. If a long length of gathering is being worked, pull at both ends, but if a short length, secure at one end and pull at the other. Arrange these gathers to fit into the straight edge to which they are to be attached. Knot together both top and bottom threads in each row and distribute the gathers evenly.

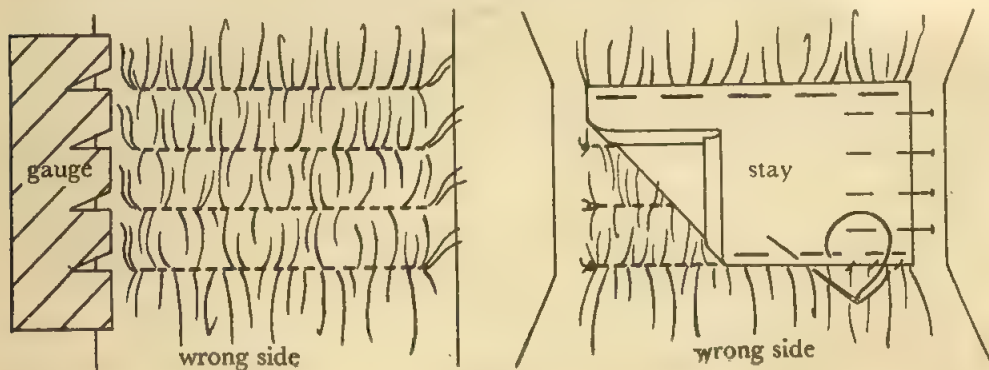
TAKING IN FULLNESS

Setting in by machine. 4. **FIRST METHOD.** Take the straight edge of the yoke, fold up the turning on the fitting line towards the wrong side, and tack. Pin at intervals, and tack the edge of the yoke to the right side of the gathered edge, with the fitting lines together and with the gathers distributed evenly. Machine stitch on the right side near the folded edge.

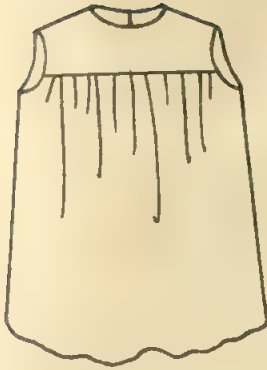
5. **SECOND METHOD.** Place the straight edge of the yoke to the gathered edge, right sides facing and fitting lines together. Pin at intervals and tack. Machine stitch on the fitting lines on the wrong side of the yoke, unpick the tacking, and turn up the yoke so that the turnings lie under the straight edge. Both methods may be neatened on the wrong side by loop stitching, overcasting, or binding, or, as in 6, the yoke lining may be hemmed over the turnings.

SHIRRING

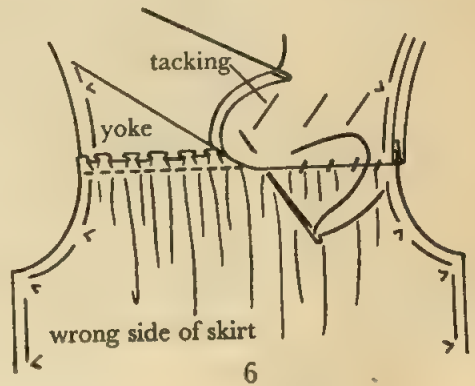
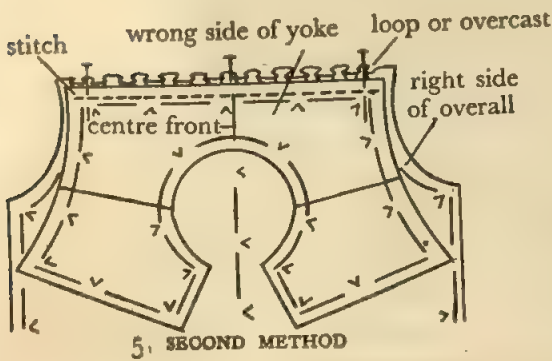
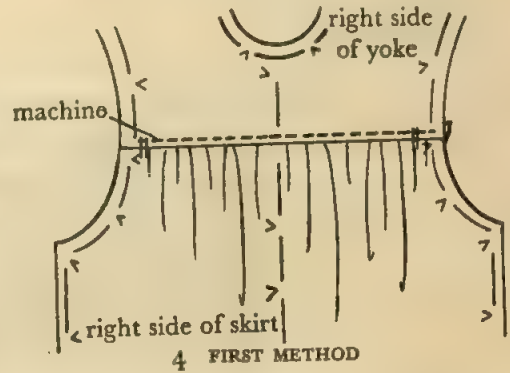
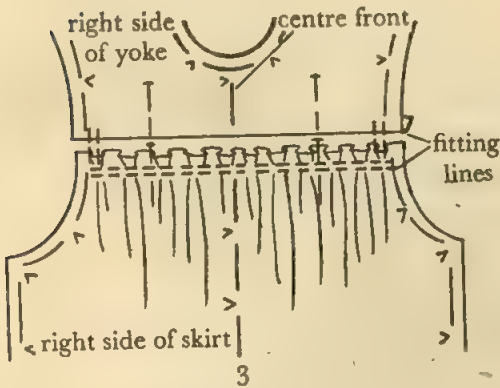
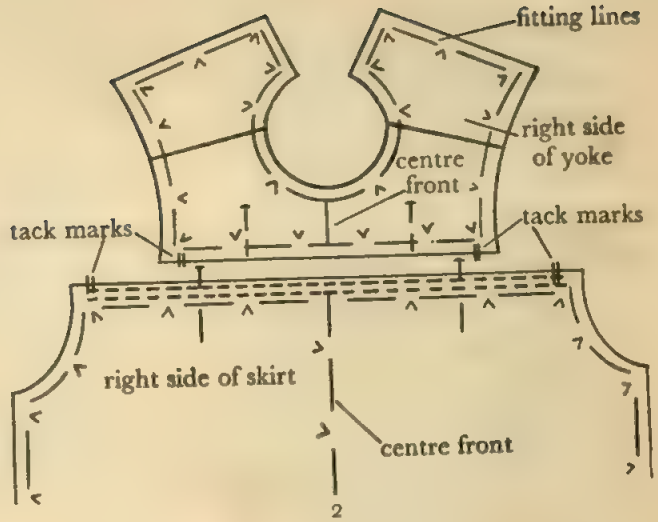
This is a kind of gathering made with several parallel rows of stitching. The material allowed should be three times the finished width. The space between the rows depends upon personal taste. For the machine method, use the regular presser foot with a slightly loosened tension. Test on a scrap of material first. Machine the rows on the right side, using a gauge to find their position. Draw up the under threads on the wrong side and even the gathers carefully. Wind the threads round pins at the end of the rows until the width and fit are decided. Bring the upper machine threads through to the wrong side and knot each pair together. Neaten and strengthen on the wrong side with a stay of thin material, or one the same as the garment. Cut this out to the necessary shape, fold in the turnings, and tack in position. Hem on the stay and remove the tacking threads. Where a shirred section is to be joined to a plain one, always run two rows of



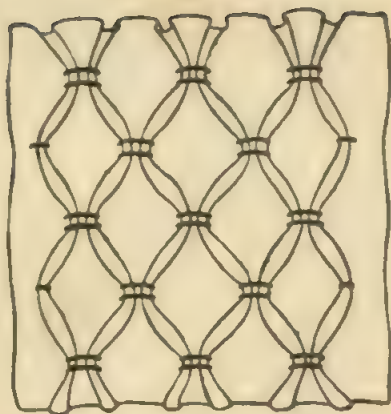
SHIRRING



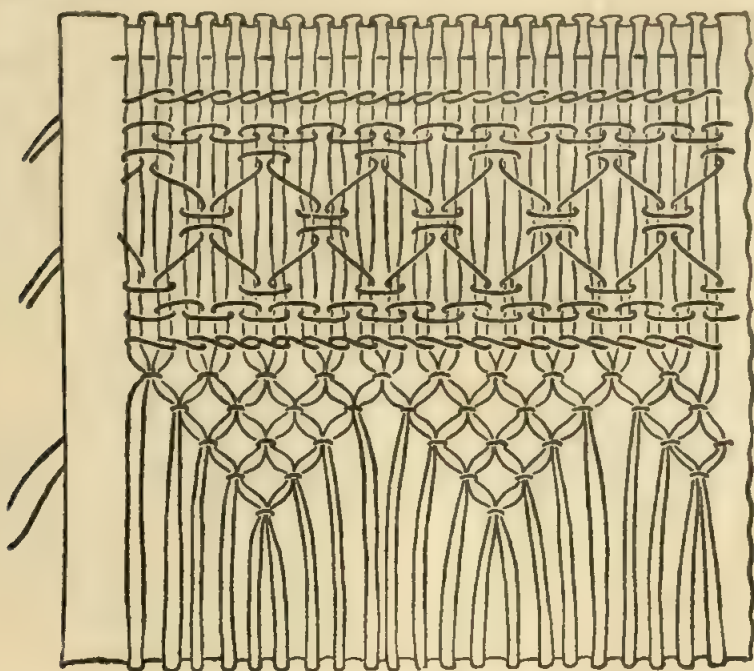
1 CHILD'S OVERALL



GATHERING BY MACHINE



FINISHED APPEARANCE OF HONEYCOMBING



SIMPLE PATTERN OF SMOCKING
HONEYCOMBING AND SMOCKING

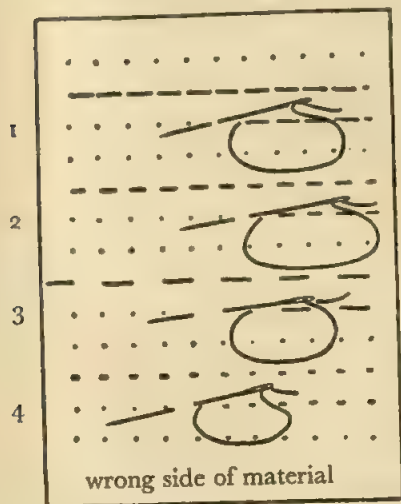
shirring on the turning to be attached, one nearly on the fitting line and the other a little further out on the turning.

WHIPPING. See p. 19.

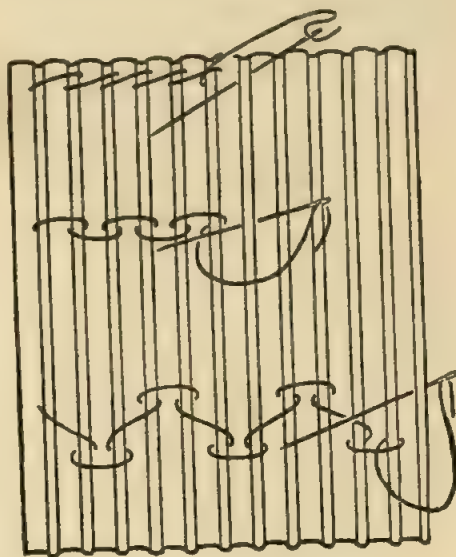
SMOCKING

This is a decorative method for taking in fullness. The material is gathered by means of several threads, taking up to three or four times the finished width of the material. Several rows of horizontal gathering stitches are made, every row exactly below the one above. The length of each stitch depends upon the texture and thickness of the material. On fine materials the stitches should not be more than $\frac{1}{8}$ inch apart. The evenness of the gathering is ensured by making a series of dots on the wrong side of the material, but care must be taken that they do not show through to the right side.

Preparation of Gathers. Dots may be made in three ways. (a) Sheets of dots may be bought and transferred on the wrong side of the material. (b) The dots may be made with a pencil against a long ruler. An occasional perpendicular line helps to keep them straight. (c) The dots may be marked on tissue paper, and the stitches made through the paper, which can then be torn away.



GATHERING THREADS FOR SMOCKING



DECORATIVE STITCHES

When gathering, the needle may take up: (1) a small piece of material at each dot, (2) the half of the space between each dot, (3) the alternate spaces, and (4) nearly the whole space between the dots. The material should be drawn up tightly to straighten the folds and then loosened to about two-thirds to three-quarters of the space to be covered. When a definite width is required, stitches, such as chain stitch, which do not stretch should be used. On other parts of the garment the work should be loose to ensure elasticity.

Decorative Stitches. Make a very secure beginning at the back of the first stitch. The decorative stitches may be stem, snail, herring-bone, feather-stitch, or a combination of these stitches (see p. 119). When the stitches are finished, take out the gathering threads.

Honeycombing. This is worked over two rows of gathering threads from left to right. Begin securely on the wrong side and take the needle to the right side. 1. Make two or three stitches over the first and second folds, and pass the needle along the groove at the back of the fold down to the second gathering thread. 2. Bring the needle out to the left of the second fold, and make two stitches over the second and third folds. 3. Slip the needle up the third fold, bringing it out at the level of the first gathering thread, and catch up the third and fourth folds. Begin each double row in the same way as above, taking the same folds. When finished, take out the gathering threads.

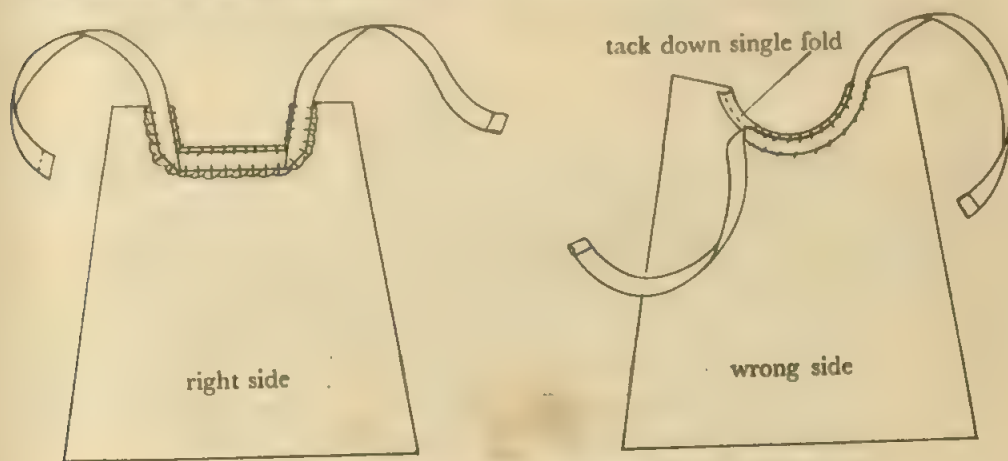
CHAPTER 7

METHODS OF FINISHING EDGES

FACINGS

A facing is a piece of material applied to line an edge of a garment. It extends from the edge inwards, and is used to strengthen it, to keep it in position, or to decorate it.

Facings are used on (a) neck edges (round, square, or V), (b) armholes and sleeve edges, (c) bottom hems, (d) pockets or collars. A facing may be applied to the right side for strength and decoration, in which case it is conspicuous, or on the wrong side for strength, and here it is inconspicuous. The thread of the facing is important in each case.



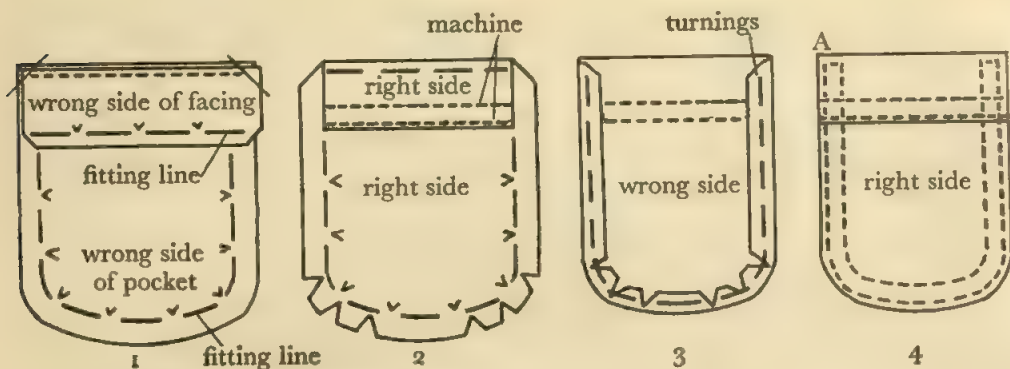
FEEDER WITH NECK EDGE FACED WITH TAPE OR RIBBON

A SIMPLE FACED EDGE

This is a simple, strong, and quick method of facing straight, curved, or square edges with narrow tape or ribbon (less than $\frac{1}{2}$ inch wide for curves), on the right or wrong side of a garment. It is suitable for baby garments, aprons, pinafores, etc. Turn and tack a single fold of the material on the right or wrong side. Tack the tape or ribbon to face the edge and cover the raw edges. At corners the tape may be reversed. To fix the tape, overcast or sew on the outer edge. On the other edge decorative stitches may be used on the right side and hemming on the wrong side. At an opening or an open edge, the tape may be extended on each side for tying.

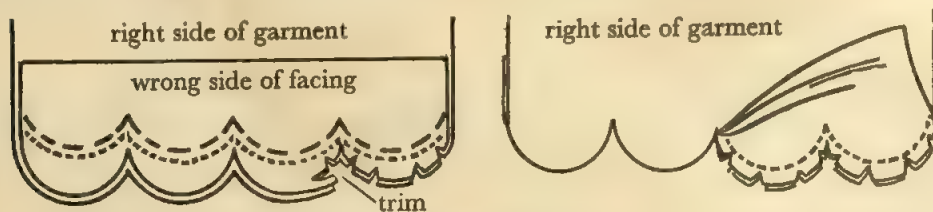
STRAIGHT FACINGS ON STRAIGHT EDGES

These may be cut to the straight thread (usually selvedge). The facing may be of any suitable width, and may be plain or scalloped, e.g. for the top of a patch pocket.



STRAIGHT FACING ON A PATCH POCKET

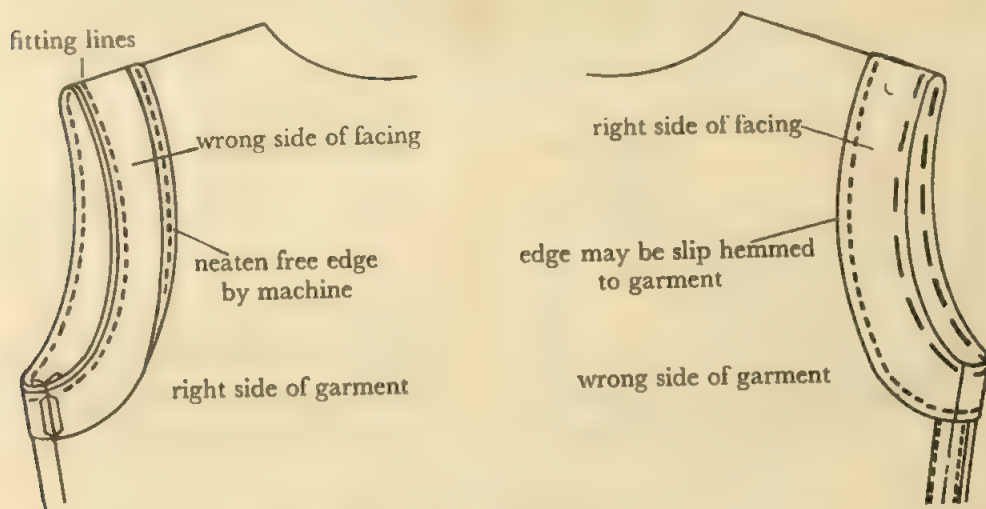
Straight Facing on the right side of a patch pocket. The facing is the width of the top of the pocket, and the depth is as required. 1. Place the facing along the top of the pocket, right side of facing to wrong side of pocket, fitting lines matching. Tack and machine on the fitting lines. 2. Trim the corners and turn to the right side. Press out the seam and tack. Fold in three edges on facing and machine along lower edge. 3. Turn pocket to the wrong side and tack up snipped turnings. 4. Tack pocket on to garment. Stitch, beginning at A, round outer edges, across top and down inner edge, and back to A.



SCALLOPED FACING

Straight Facing with scalloped edges. Tack a straight facing to the edge with right sides together. Mark the scallops, tack, stitch, and trim them to $\frac{1}{8}$ inch. Notch round the curves and snip the inner corners, but not to the stitching. Turn the facing to the inside and press out the

seam to the edge. Tack along the seam and press. Slip hem the inner edge.



ARMHOLE WITH SHAPED FACING ON THE WRONG SIDE

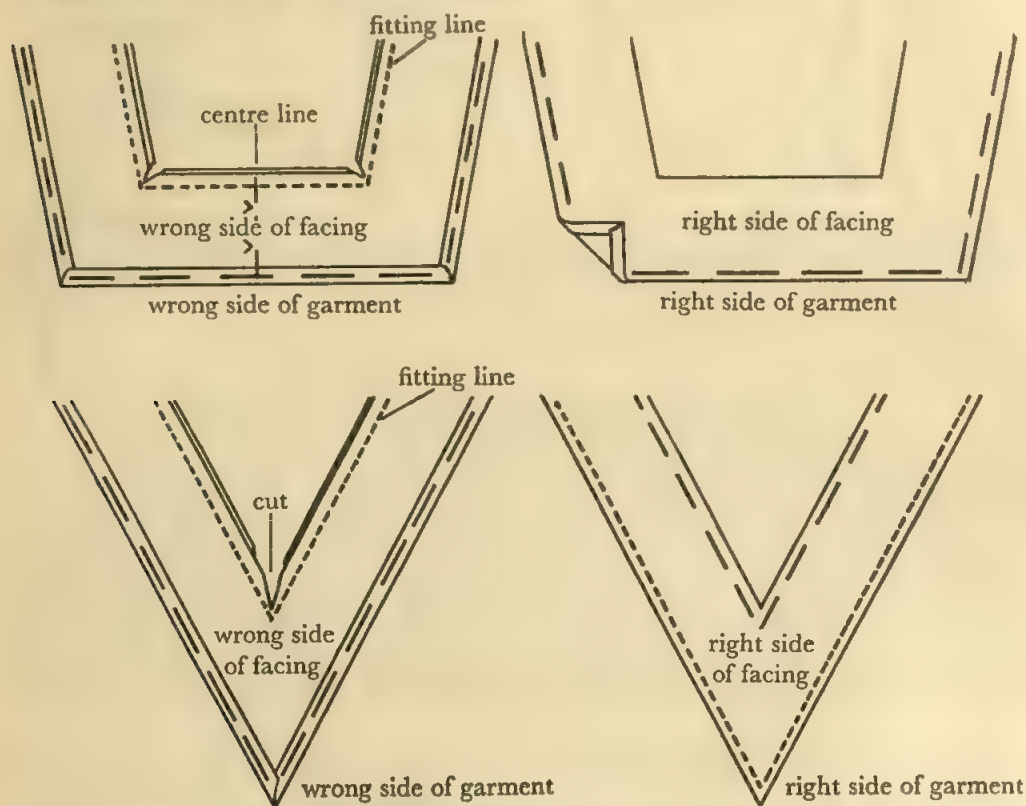
SHAPED FACINGS ON CURVED OR STRAIGHT EDGES

The outer edge of the facing must be cut very carefully to the shape of the edge of the garment. The inner edge may be cut to any suitable shape and width. The shaped facing must be cut on the same thread or grain of material as the part of the garment to be faced. When a shaped facing, such as a rever facing, is attached to the inside of a garment, the inner edge may be left loose, and neaten by a machined fold on the wrong side.

Shaped Facings attached to the wrong side of a garment, e.g. armhole edge. Cut the facing to extend $\frac{1}{4}$ inch beyond the underarm seam at both ends. Tack facing to armhole with right sides facing and fitting lines matching, from one side of the armhole seam to the other. Join the seam on the facing with running or stitching and press open. Machine the facing on the fitting lines. Trim turnings and snip if necessary. Turn to the wrong side, press out the seam, and tack it flat. Neaten inner edges with a machined fold and slip hem to garment if necessary.

Shaped Facing attached to the right side of a garment, e.g. square and V necks. Cut the facings to the exact shape of the edge of the garment on which it has to lie. Place the right side of facing to wrong side of garment, with all fitting lines and centre lines matching, and tack.

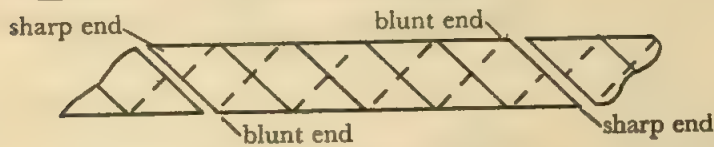
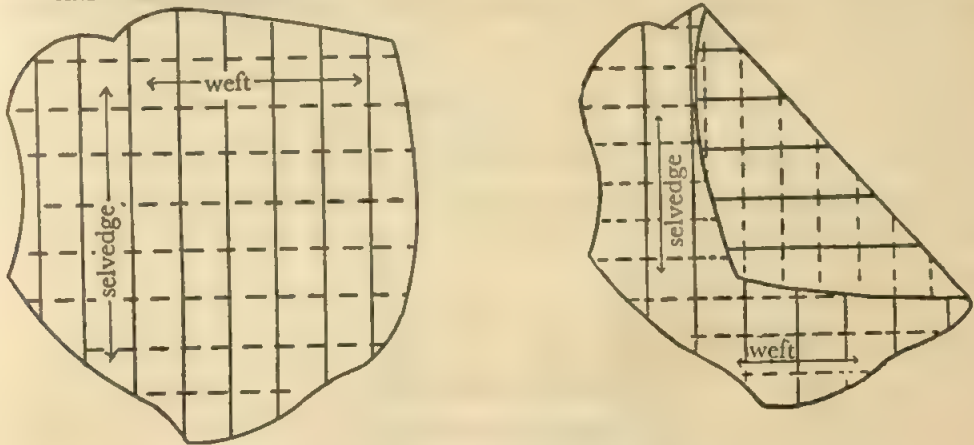
Machine on the fitting lines. Tack and machine a narrow fold to the wrong side along the inner free edges of facing, after cutting away the outer corners. Snip through the turnings at the inner corners or notch on curved edges. Trim the turnings, turn to the right side, and press out seams at the edges. Tack through all thicknesses to keep them flat. Pin and tack the free edge in position and finish with decorative stitches or machine.



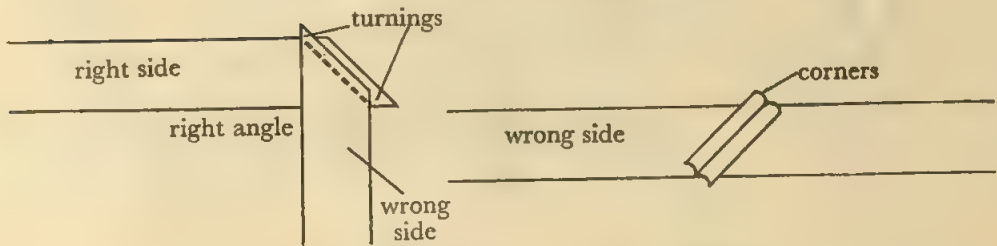
NECKS WITH SHAPED FACING ON THE RIGHT SIDE

EDGES FACED OR BOUND WITH CROSSWAY MATERIAL

A line cut along the selvedge or weft threads is said to be a line on the straight thread, and one cut at an angle of 45 degrees to either is on the direct cross. When a line is cut neither on the straight thread nor on the direct cross it is said to be on the bias. An edge cut on the cross stretches easily, and is thus suitable for facing or binding curved edges. Hems do not lie flat on curves because the folded edges are shorter or longer than the line to which the hem is turned down.

MATERIAL SHOWING SELVEDGE
AND WEFT THREADS

EDGES TRIMMED STRAIGHT WITH SELVEDGE



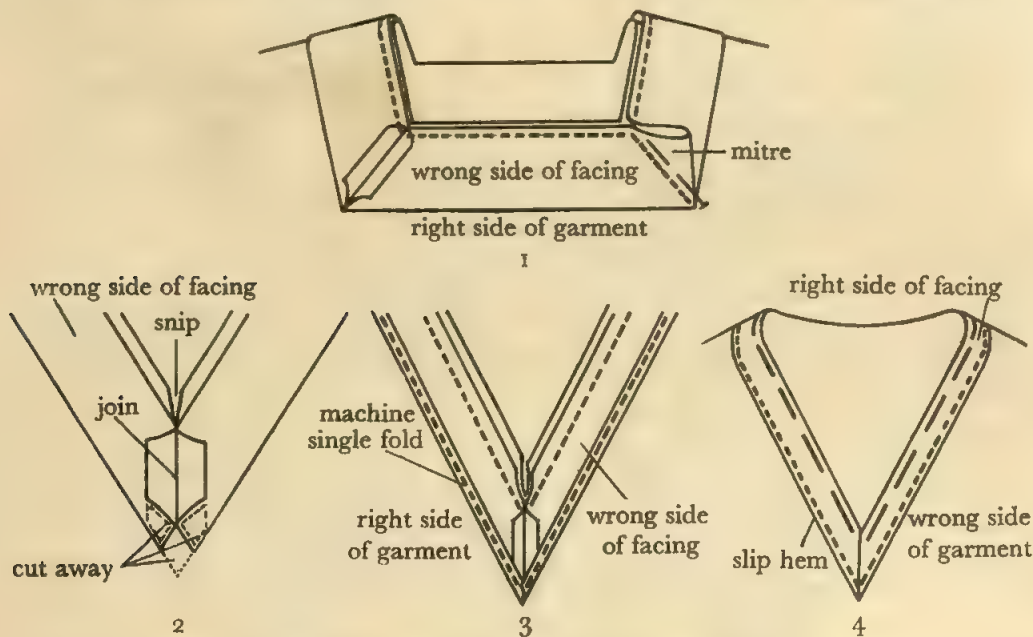
CUTTING AND JOINING CROSSWAY STRIPS

Cutting crossway strips. Fold the material until the selvedge threads lie parallel with the weft. Pin and cut the fold with the blunt blade of the scissors inside it. Measure the width of the strip at right angles from the cut edges by means of a marker or ruler. Mark with a crease in some materials, or with pins or tailors' chalk. Cut the strip along the marked line and trim the ends straight with the selvedge; this is very important.

Joining crossway strips. The ends must be joined on the selvedge threads. Place two ends together right sides facing and with the inner edges forming a right angle and the sharp points of the ends projecting $\frac{1}{8}$ – $\frac{1}{4}$ inch (the turnings of the join). Pin and run or stitch, press open, and

trim the ends. When the material has a pattern, it must go the same way in all the strips joined. All joins must be in the same direction if the strips are used for trimming.

Crossway Strip Facing for the wrong side of a garment. This is used for necks with square or V fronts and curved backs, where narrow facings are required. The crossway facing is cut to 1-1½ inches wide. 1. Pin and tack the facing on the fitting lines to the edge of the square or V neck, right sides together. Mitre the corners to make the joins in the



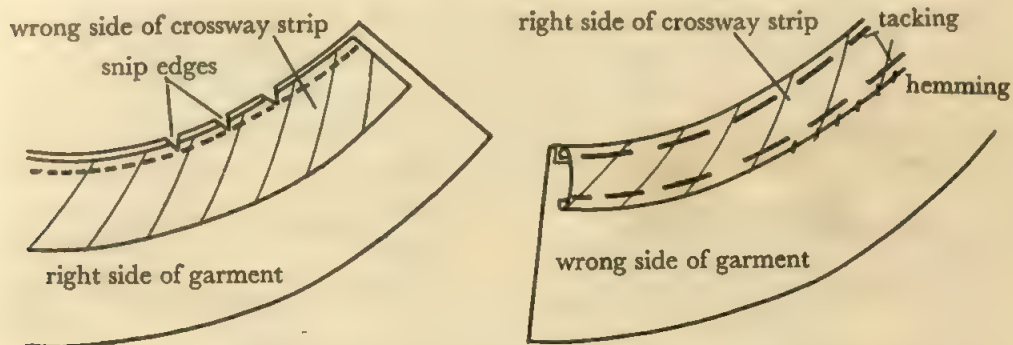
CROSSWAY STRIP FACING ON THE WRONG SIDE

square neck. 2. On the V neck, cut away the turnings as in the diagram. 3. Machine on the facings. Trim the turnings and snip the corners. Machine down a single fold on the free edge of the facing. 4. Turn the facing to the wrong side, and press out the seams to the edges. Tack flat. Pin, tack, and slip hem the free edge to the garment.

The same examples as for shaped facings have been given to show the difference between shaped and strip facings used for similar purposes.

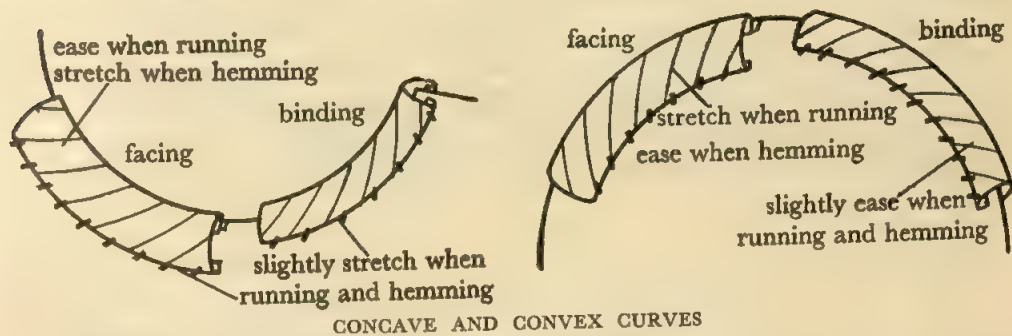
Facing a concave edge with crossway strips. The facing does not 'set' well if the finished width is more than 1 inch. The strip must be cut not more than 1 inch plus ½-inch turnings. To face the wrong side, ease

and pin the strip to the edge of the garment, right sides facing. Tack and stitch on the fitting lines. Trim and snip the turnings. Unpick the tacking and fold the strip entirely over to the wrong side with the seam exactly on the edge. Tack in position close to the edge. Slightly stretch the outer edge. Turn in a narrow fold and fix flat on the garment, using pins at right angles to the edge. Tack and slip hem.



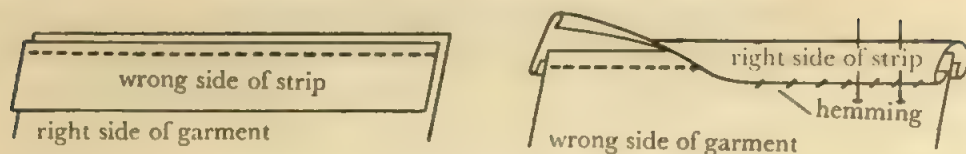
FACING A CONCAVE EDGE WITH A CROSSWAY STRIP

To face the right side, place the strip with the right side facing the wrong side of the garment. Pin, tack, and stitch on the fitting lines. Trim and snip the turnings. Unpick the tacking and fold the strip over the right side with the seam on the edge. Tack in position. Slightly stretch the other edge on concave edges and turn down a narrow fold. Pin and tack flat on the garment. Finish with decorative stitches.



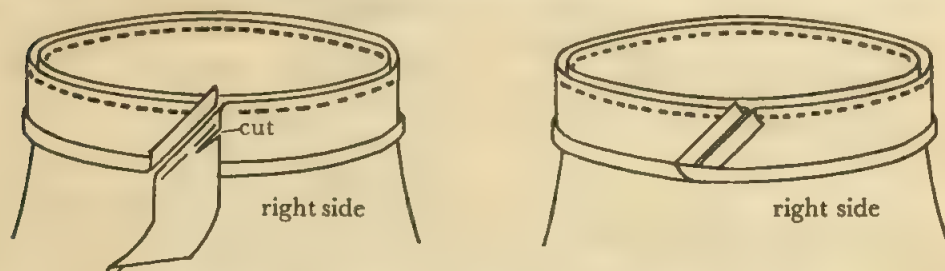
CONCAVE AND CONVEX CURVES

Binding an edge with crossway strips. The bind should not extend more than $\frac{1}{4}$ inch on each side of the edge to be bound. The width of the strip should not be more than $\frac{1}{2}$ inch plus $\frac{1}{2}$ -inch turning. Place the strip on the garment with the right sides facing. Pin, tack, and run on the fitting



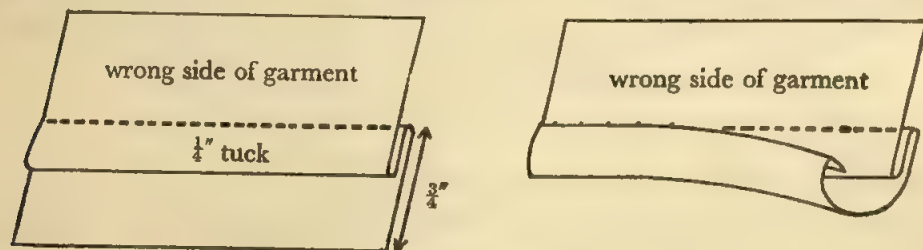
BINDING AN EDGE WITH A CROSSWAY STRIP

lines. Trim the turnings and press the seam flat. Bring the strip to the wrong side and fold down narrow turnings. Pin in position at right angles to the seam, taking care that the binding is smooth and of even width. Slip hem on the running stitches so that no stitches show through on the right side. Note the diagram on page 77 showing rules for stretching and easing.



JOINING A CROSSWAY STRIP ON A CIRCULAR EDGE

Joining the ends of crossway strips on circular edges (facing and binding). Turn or pin down $\frac{1}{4}$ -inch turning on one end of the strip, which has been trimmed to the selvedge thread. Pin, tack, and stitch the strip round the circle to about 1 inch from the folded turning. Place the unattached end of the strip to exactly where it meets the fold of the other end. Turn it either up or down so that it makes a fold on one thread. Pin down the fold and cut along a thread $\frac{1}{4}$ inch away from the fold. Run the edges together, press open turnings, and finish attaching the strip to the edge.



IMITATION BIND

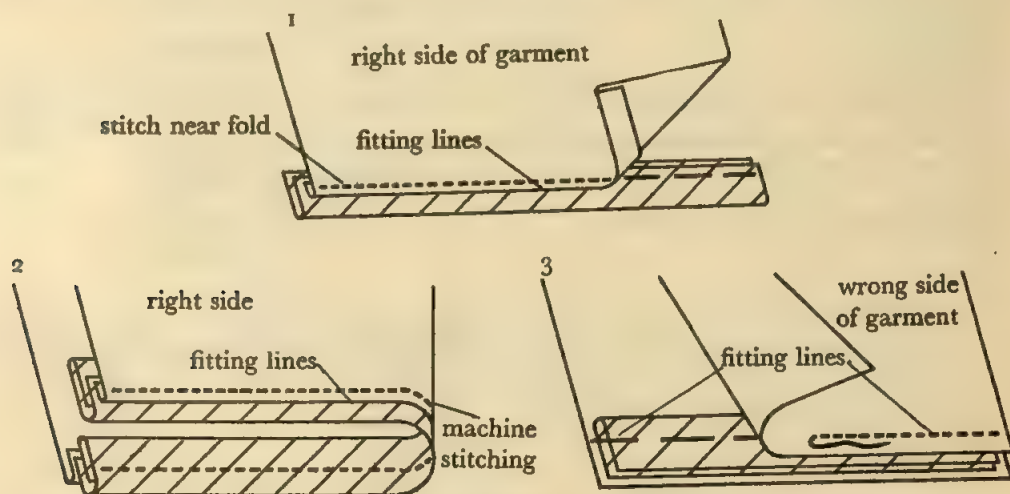
Imitation Bind. This is suitable for an edge on the straight thread. Run a tuck on the wrong side about $\frac{1}{4}$ inch wide; the running should be at least $\frac{3}{4}$ inch from the edge. Fold up a narrow turning on the wrong side to enclose the tuck and slip hem on the running stitches.

PIPING

1. **Simple Piping.** Take a crossway strip and slightly stretch it; fold in half lengthways and press lightly. Turn in the edge of the garment on the fitting lines and tack to the piping, allowing the folded edge of the piping to extend $\frac{1}{8}$ – $\frac{1}{10}$ inch. Stitch on the right side near the fold and neaten on the wrong side with loop stitching.

2. **Piping and Facing in one process.** Cut a crossway strip $1\frac{1}{2}$ inches wide. Fold down $\frac{1}{2}$ inch turning on one side and fold over it $\frac{1}{2}$ inch from the other side. Fold in the garment edge on the fitting line and pin the second fold of piping to extend beyond that edge with the raw edges next to the garment. Stitch through all thicknesses. Slip-hem the fold to the garment. (Suitable for neck and sleeve edges.)

3. **Piping set into a seam.** Fold the piping strip in half and tack it about $\frac{1}{4}$ inch from the fold. Pin and tack the piping strip on the fitting line on the right side of one edge of the garment, with the fold of the piping lying inwards. Place the second edge of the garment with its right side to the piping, and fitting lines matching. Tack and stitch. Neaten the edges with overcast or loop stitches.



PIPING

Use of wool or cord for piping. Piping is often strengthened and thickened by means of soft cord or wool. It may be threaded through the piping after it has been stitched in position. The ends should be neatened and made very secure.

EDGES WITH SCALLOPS

Scallops may be marked with a bought transfer pattern, or in the following way. 1. Measure the distance to be scalloped with tape or a length of paper and divide this into a number of equal parts, the size of the scallops. For a long edge the paper should be half or quarter the length of the edge. 2. Cut the scallops on the paper and use it for marking on the garment. 3. Mark with a running stitch, and for double marking use a coin of suitable size. Place the coin to touch both ends of each scallop. 4. Carefully run a thread or threads for outlining the pattern. 5. Fill in the spaces with loosely worked running stitches to avoid bulkiness at the



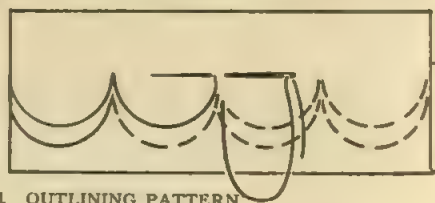
1 PAPER FOLDED TO SIZE OF SCALLOPS



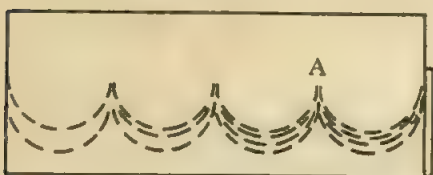
2 MATERIAL MARKED WITH SCALLOPS



3 DOUBLE MARKING

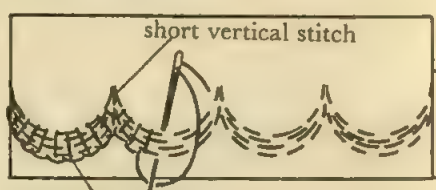


4 OUTLINING PATTERN



only one stitch for padding should pass between the scallops at A

5 RUNNING STITCHES FOR PADDING



long vertical stitch

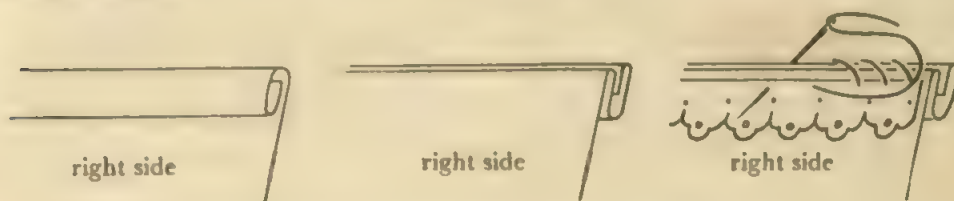
6 LOOP STITCH FOR SCALLOPS

SCALLOPS

points, only one stitch should pass from one scallop to the next. 6. Loop stitch the scallops carefully; the stitches should radiate from an imaginary centre and should lie close together. Very little material should be taken up at the corners.

EDGES FINISHED WITH LACE

1. **Using a double fold.** Make a narrow double fold on the right side, and turn down the whole fold on the wrong side. Place the edges of the lace and the garment together, right sides facing. Sew through the folds and the straight edge of lace. This is suitable for thin materials and straight edges.



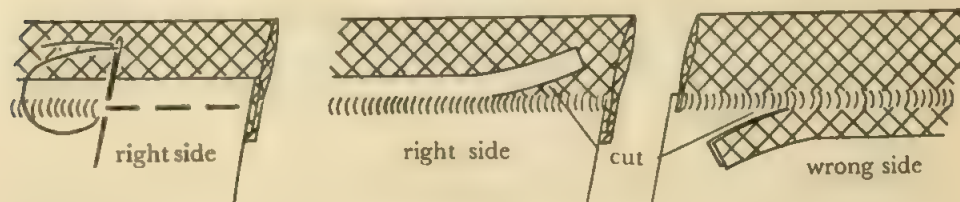
EDGE FINISHED WITH LACE USING A DOUBLE FOLD

2. **Using French Whipping.** Roll the edge of the material from the right to the left on the wrong side. Place the straight edge of the lace on the roll and attach by means of French whipping (see p. 20).

Lace may also be attached by Punch Stitch (see Punch Work, p. 83).

EDGES FINISHED WITH LINGERIE NET OR ANY DECORATIVE MATERIAL

Using overcasting or couching stitches. Fold a strip of net in half and tack the edges $\frac{1}{4}$ – $\frac{1}{2}$ inch inside the fitting line on the wrong side of the edge of the garment. Make a running stitch where the net is to be joined. Overcast or couch stitch very closely and cut away with sharp pointed scissors the raw edges of the material on the right side and the net on the wrong side. The diagram on the next page shows some decorative ways of attaching net or other material.



EDGE FINISHED WITH NET

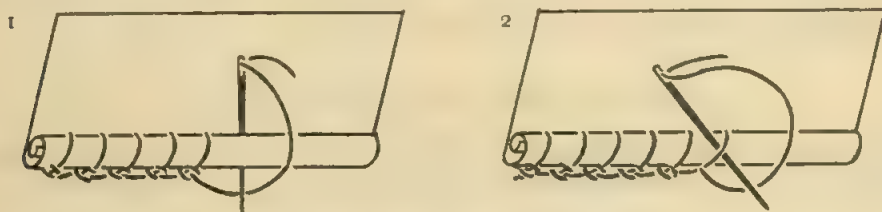


EDGES FINISHED WITH LACE OR NET

EDGES DECORATED WITH EDGE STITCHES

Decorative loop stitch. Tack down a very narrow fold on the right or the wrong side of the edge of the garment. Work an ordinary loop stitch, then insert the needle into the part of the stitch which holds down the fold.

Other decorative stitches may be used to decorate edges (see p. 120).



DECORATIVE LOOP STITCH

PUNCH WORK FOR DECORATION OF EDGES AND SEAMS

Use fine cotton, silk, or sylko, and a small needle for the beginning and ending to make the work secure. Use punch or thick needles for the stitches. The open appearance is the result of using a thick needle and drawing together the threads.

1. **Overcast and punch stitch.** Overcast a rolled edge and work between each overcast stitch an imitation hemstitch or punch stitch, using embroidery thread or any fine thread.

2. **Overcast with a second row of punch stitches.** Overcast on the rolled edge with fine thread and a punch needle. Work a punch stitch between each overcast stitch. Work a second row of punch stitches below and between the first row.

3. **For seams and fixing hems.** For seams, turn a narrow fold on the fitting line of one edge and tack it to the fitting line of the second edge with the right side towards you. Make the stitch as in the diagram

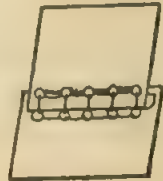
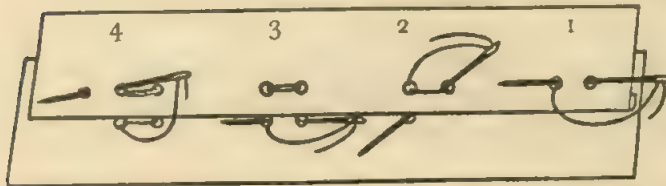


1

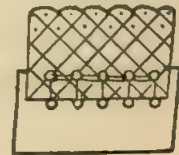
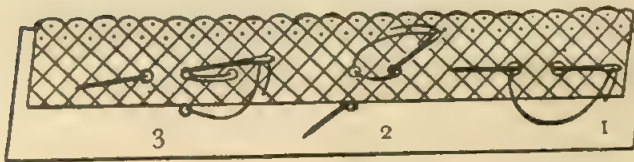


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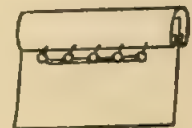
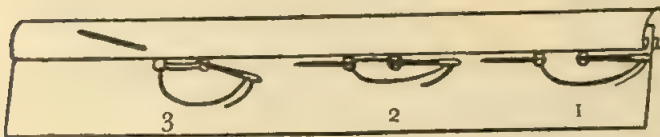
1. 2. OVERCAST AND PUNCH STITCH



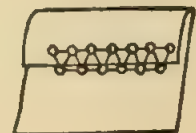
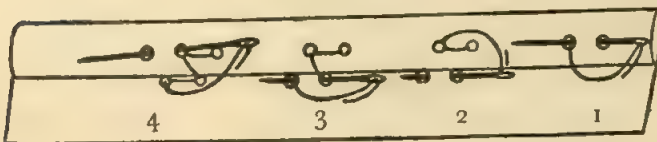
3. FOUR-SIDED IMITATION HEMSTITCH



4. HURDLE STITCH



5. IMITATION HEMSTITCH



6. TRIANGLE STITCH

PUNCH WORK

and cut away the surplus material on the wrong side. For hems, a narrow fold should be fixed and the hems turned to any required width. Use openwork or punch stitch, following the diagrams.

4. **For applying lace.** Tack the lace on the right side in the required position. When working a concave edge—for example, a neck—the edge of the lace next to the garment should be well stretched with a warm iron to make it lie flat. When working a square neck, the corners must be mitred. Hurdle stitch is a quick method of attaching lace. The surplus material may be cut away on the wrong side. Imitation hemstitch and triangle stitch may also be used for this method.

5. **For bindings and facings.** Bindings and facings should first be run on the wrong side, turned to the right side and tacked. Imitation hemstitch is very suitable for fixing the bind on the right side.

6. **Raw edges of facings or of folds.** For example, shaped facings on neck edges, sleeves, pockets, etc. These edges must be tacked carefully in position for decoration. Triangle stitch is very suitable for a raw edge if the material does not easily fray, but it must be worked closely and with embroidery thread or thick thread. The raw edges of the facings are hidden by the crossing over of the stitches on the right side.

CHAPTER 8

COLLARS, SLEEVES, AND SKIRTS

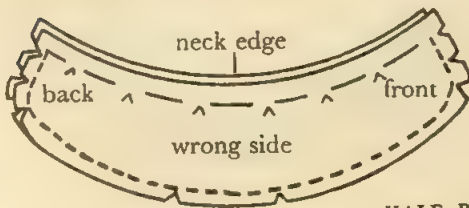
COLLARS

PREPARATION OF ROUND COLLARS

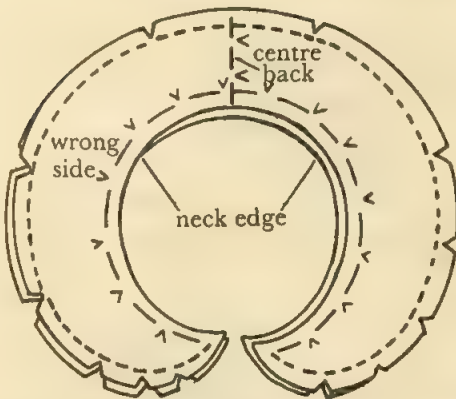
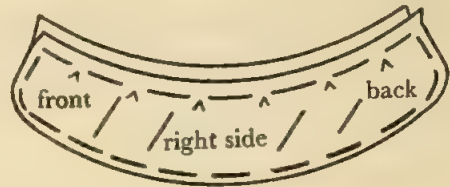
Pin together the right sides of the collar with fitting lines matching and tack along the lines, leaving the neck edges open. Stitch carefully to produce a good line or curve and secure ends of stitching. Trim down to $\frac{1}{4}$ inch, and notch round the edges to ensure their lying flat when turned inside. Turn right side out. Press out the seam edges on the right side and tack carefully along them. Upright tack through the centre of the collar to keep the sides in place and to prevent creasing.

PREPARATION OF STRAIGHT COLLARS

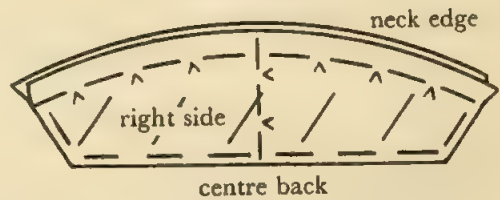
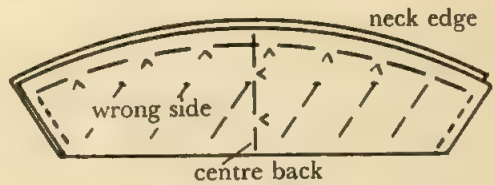
Place and pin together with the right sides facing and fitting lines matching. Stitch the sides from the fold to the turnings only. Secure the ends firmly and trim down to $\frac{1}{4}$ inch. Turn right side out. Press out the



HALF ROUND COLLAR



ROUND COLLAR



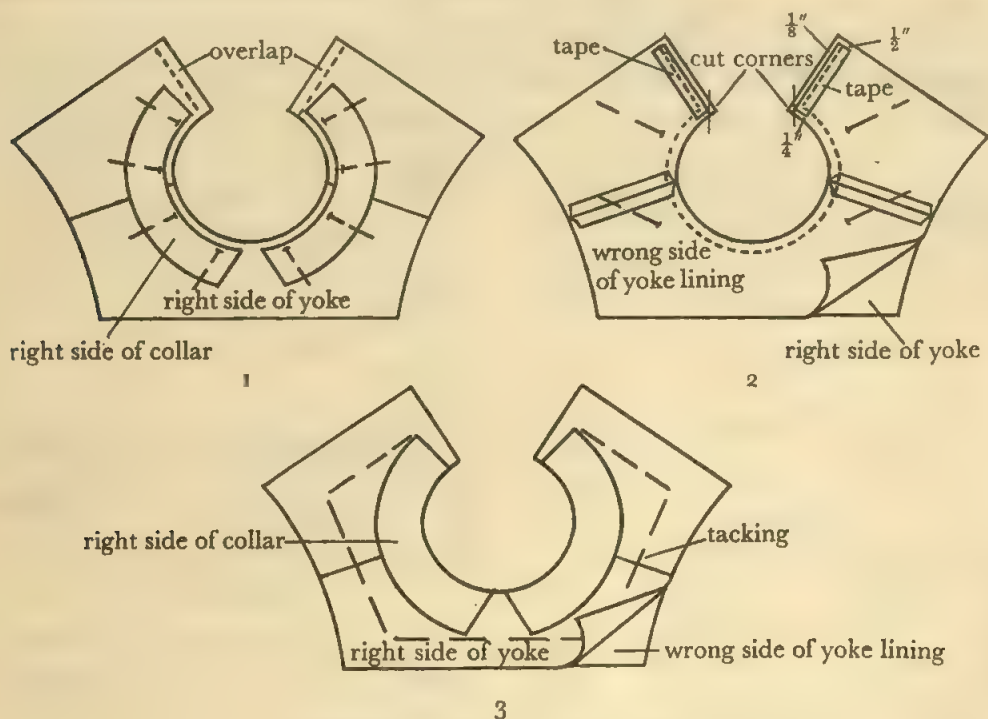
STRAIGHT COLLAR

PREPARATION OF COLLARS

seam edges and tack to the turnings and along the fold. Upright tack through the collar.

TO ATTACH A COLLAR OR TWO HALF-COLLARS TO A YOKED GARMENT

1. Place the yoke right side up and pin and tack the collar in position with the underside of the collar to the right side of the yoke. 2. Place the right side of the yoke lining to the collar and yoke and pin in position. Tape may be used for strengthening the opening. Run or stitch round the back and neck edges on the fitting lines. Trim turnings to $\frac{1}{4}$ inch and snip them very slightly round the neck, cutting off the surplus at the corners. 3. Turn the whole right side out. Press out the seam edges on neck and back and tack them. Flatten out the yoke lining, pin and tack through half-way down the yoke to prevent puckering. When the yoke is without a collar, the neck may be strengthened with a narrow tape.

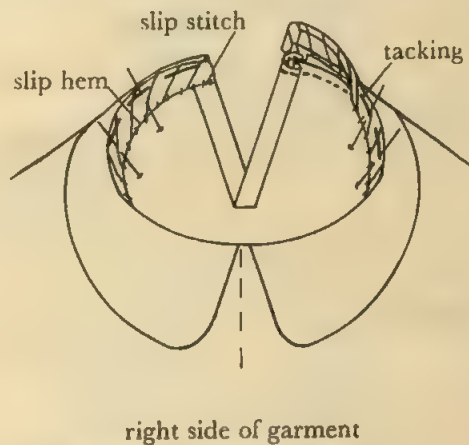
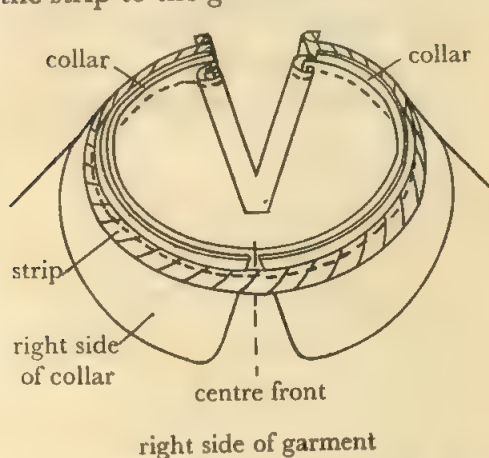


SETTING A COLLAR ON A YOKE

TO ATTACH HALF-COLLARS TO A GARMENT WITH A BACK OPENING

The back opening may be finished with a continuous strip or shaped facing. It must be completed before the collars are attached, and all neck

edges adjacent to the opening must be tacked in their right position. Place the collars in position, with the undersides of the collars to the right side of the garment. Pin the ends of each collar to the centre front and $\frac{1}{8}$ inch from the back seams. Pin and tack the edges of the garment to the collars, easing the garment. A good 'set' is obtained when the collar is a little shorter than the neck of the garment, and thus has to be slightly stretched to fit it. Pin and tack a crossway strip, 1 inch wide, wrong side of strip to right side of the collars and garment, to extend with $\frac{1}{4}$ -inch turnings beyond the edges of the opening. Keep all edges even and tack firmly through the fitting lines. Run, stitch, or machine through the garment, collars, and strip, and trim the turnings to $\frac{1}{4}$ inch. Turn the strip over to the inside of the garment, covering all turnings, and press flat. Tack down the strip near the seam; slightly stretch the strip at the edges. Slip stitch the turnings at the end of the strip, and slip-hem the free edges of the strip to the garment.

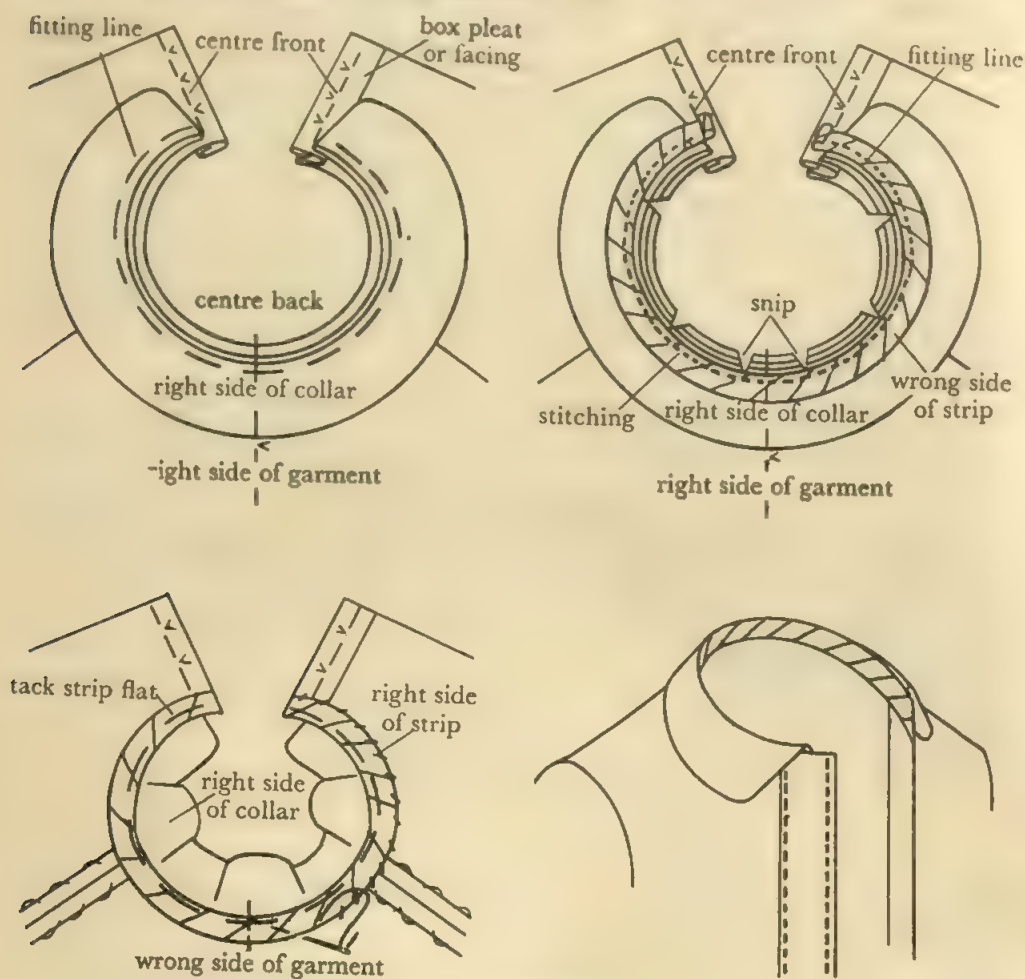


HALF-COLLARS ATTACHED TO A GARMENT WITH A BACK OPENING

TO ATTACH A ROUND COLLAR TO A GARMENT WITH A FRONT OPENING

The opening may be finished with a box pleat or a narrow fold facing. Pin the centre back of the collar to the centre back of the garment, with the underside of the collar to the right side of the garment. Pin the right end of the collar on the right-hand side to the centre of the box pleat. Pin the left end on the left-hand side to centre front inside the extending fold. Pin and tack together the remaining edges. Place and pin a 1-inch crossway strip or binding along the edge of the collar and garment, extending (with turnings) to the edges of the opening. Keep the raw edges even, and tack and stitch through them on the fitting lines. Trim the turnings down to

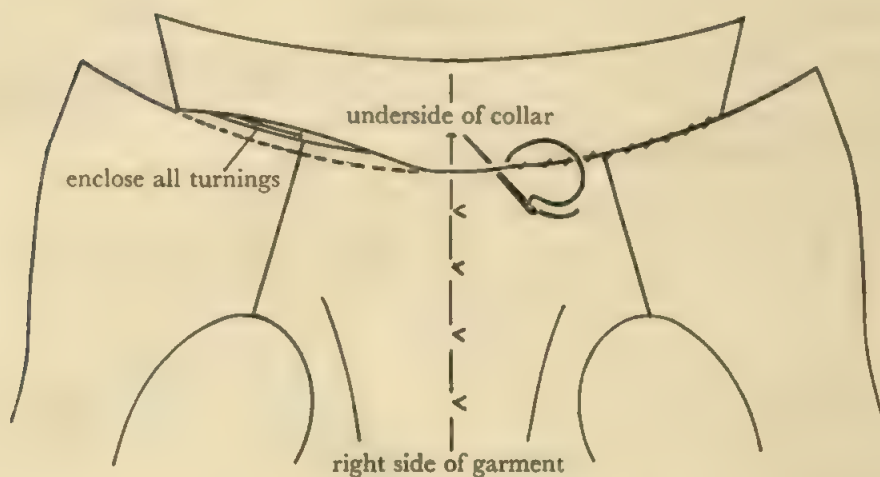
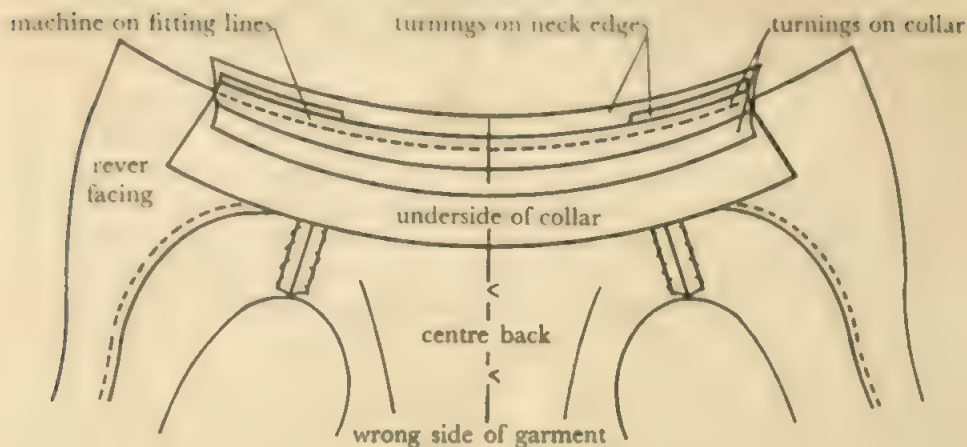
$\frac{1}{4}$ inch and slightly snip them carefully. Turn the strip to the inside of the garment and press the seam flat. Pin and tack down the strip near the seam. Pin and tack down the free edge of the strip. Slip stitch the strip ends, and slip hem the free edge to the garment.



COLLAR ATTACHED TO A GARMENT WITH A FRONT OPENING

TO ATTACH A STRAIGHT COLLAR TO A BODICE WITH A REVER FACING OR WITH AN ADDED SHAPED REVER FACING

Hold the bodice with the wrong side uppermost and the neck edges away from you, with the centre back tack-marked. Pin the centre of the upper side of the collar to the centre of the neck of the bodice with fitting



STRAIGHT COLLAR ATTACHED TO A BODICE WITH REVER FACING

lines matching, and the right side of the collar to the wrong side of the bodice. Pin the ends of the neck edge of the collar to the exact ends of the turnings on the revers. Tack carefully on the fitting lines, easing the garment to the collar, and machine, securing the ends firmly. Remove tacks and trim the turnings. Turn the garment over so that the right side is uppermost and the neck edges are away from you. Cover all the raw edges and turnings with the underside of the collar, and pin in position. Slip hem the collar to the bodice.

SLEEVES

WRISTBAND FOR A SLEEVE

Cut a straight strip the selvedge way, of the required length of the band plus overlap and width of the mitre, and twice the required width plus turnings. Fold the strip lengthways on the wrong side and mark the turnings. Mark the centre lengthways for position of the mitre and for its turnings. Stitch the straight and mitred ends to the turnings, making the machine ends secure. Cut off the surplus at the mitred end and slightly blunt the corners at the straight end. Turn to the right side and work out the seams and mitred point. Press.

SLEEVE OPENING AND GATHERS

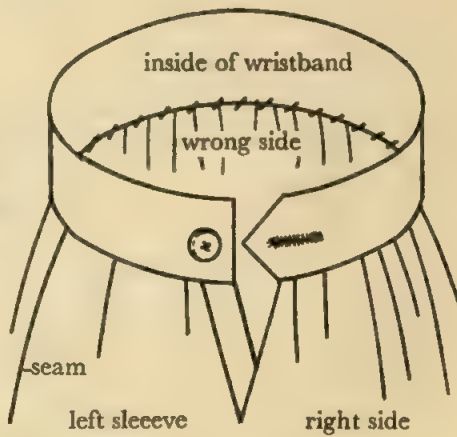
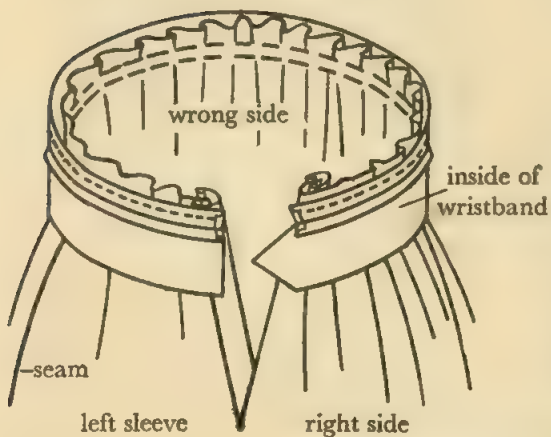
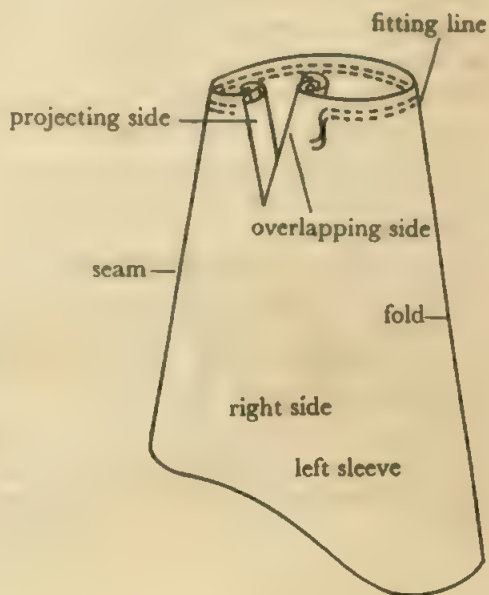
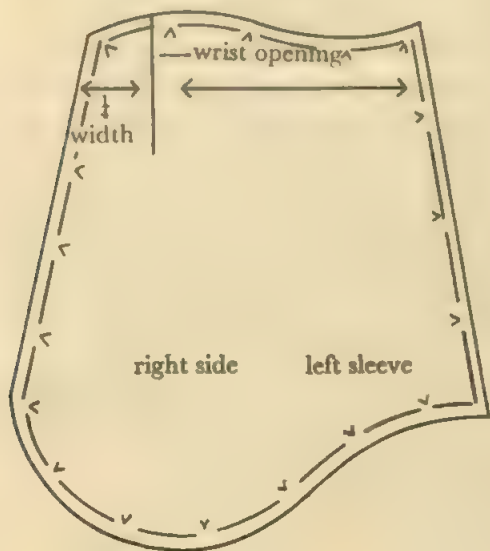
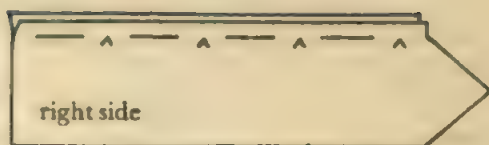
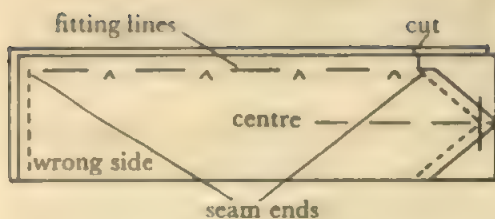
Mark and cut the opening on the left sleeve as shown in the diagram. The opening is at the convex curve of the sleeve at the lower edge and opposite the higher curve at the top of the sleeve. Work the opening with a continuous strip with the projecting edge next to the seam and the overlapping edge away from the seam. Work the seam and keep it to your left. Run in two gathering threads, one on the fitting line and the other $\frac{1}{8}$ inch above the turning. Draw up the gathers to the length of the cuff. Fix a pin and twist the cotton ends round it.

SETTING SLEEVE INTO WRISTBAND

Place the band over the sleeve with fitting lines matching and right sides together. Pin the edge at the straight end of the band to the projecting side of the sleeve opening, fitting lines matching. Pin the other end of the same edge to the overlapping side (with opening wrap tacked back to sleeve). Pin the gathered edge of the sleeve along the edge of the band and distribute the gathers so that there are more on the side opposite the opening, to accommodate the elbow movement. Tack and machine. Take out the tacking and turn up the band. Pin and tack down the inside edge of the band inside the sleeve on to the machine stitching, and hem down. Overlap the wrist band to find the position of the fastening and mark.

SETTING IN SLEEVES

1. The seam of the sleeve should meet the underarm seam of the garment. To ensure that each sleeve is put into the correct armhole, place the bodice and sleeves as in the diagram. The centre of sleeve and armhole, the fitting lines, and balance marks of the sleeve and of armhole must all be tack-marked. The measurement round the head of the sleeve must be at least 1 inch longer than the armhole (measured on the fitting line) even when

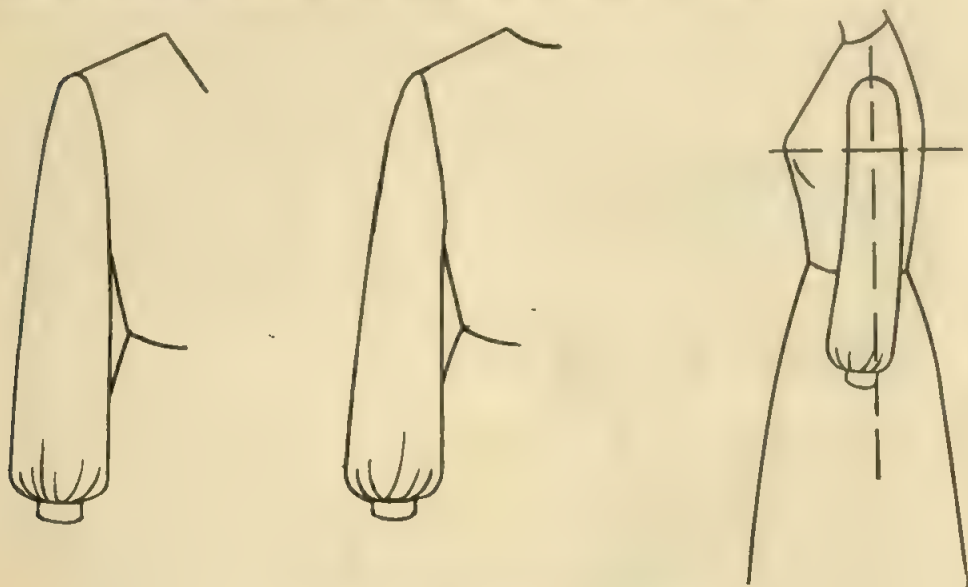


SETTING A SLEEVE INTO A WRISTBAND

it is set in plain. The extra length must be eased in over the shoulder, back and front. If it is difficult to handle, set in two gathering threads and pull them up to the required size.

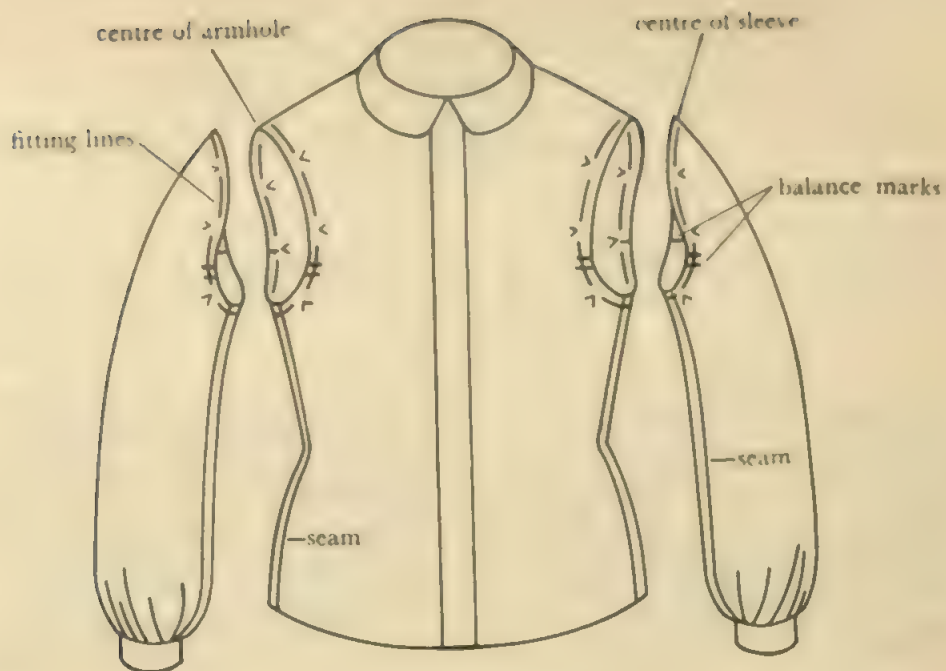
2. Place the right sleeve into the right armhole and turn back the right-hand side of the front so that the inside faces you, with the sleeve protruding through the armhole. Working from the inside, pin the seam of the sleeve to the underarm seam of the garment, right sides together. Pin together the balance marks on the sleeve and garment, front and back. Pin together the edge of the sleeve centre to the centre of the armhole; all edges must be even and pins on the fitting lines. Pin round the lower part of the armhole and the sleeve edges; these should fit without easing. Pin round the head of the sleeve, easing from the centre to each side. Tack firmly on the fitting line. To test the 'hang', place the hand into the top of the sleeve in place of the shoulder, hold it up right side out, and look for a good 'line' along the armhole. Machine carefully with the sleeve uppermost to prevent any small pleats. Take out the tacking, press the seam first open, and then closed. Trim down the turnings to $\frac{1}{2}$ inch and neaten with loopstitch, overcast, or a bind.

When the arm is down the selvedge threads run straight down and the weft threads run across the sleeve head. Fit the sleeve at the shoulder so that the armhole seam curves round the top edge of the shoulder.

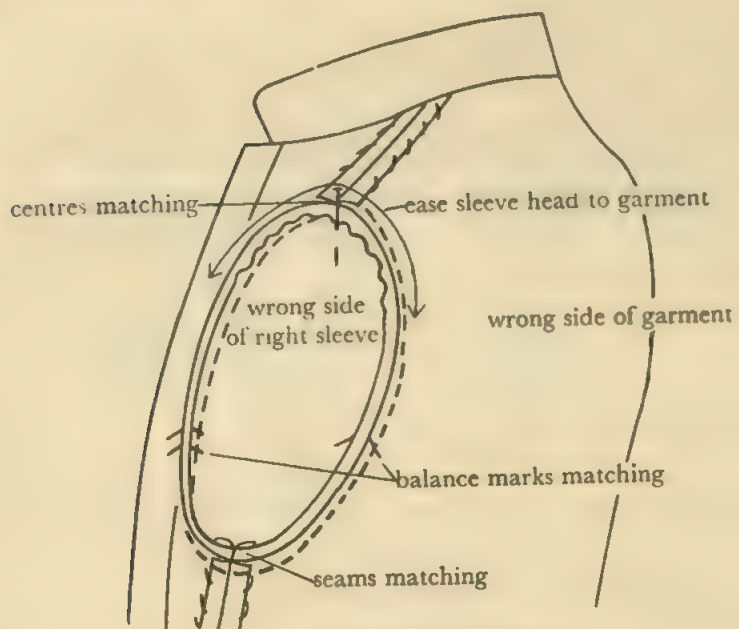


THE CORRECT HANG OF SLEEVES

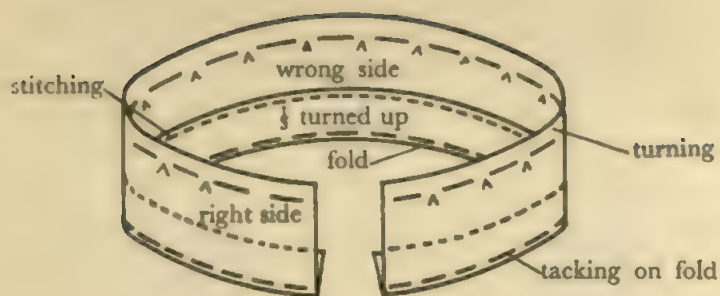
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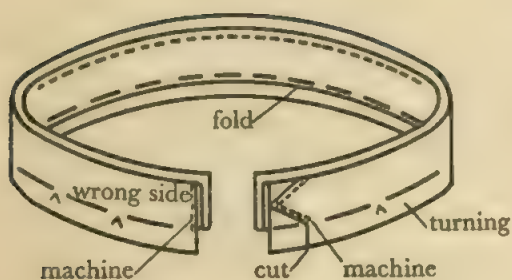
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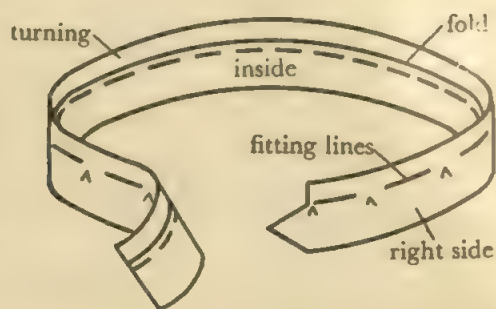
SETTING IN SLEEVES



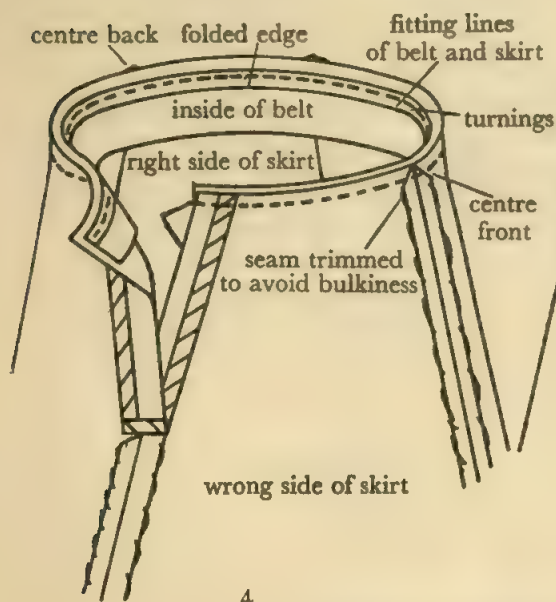
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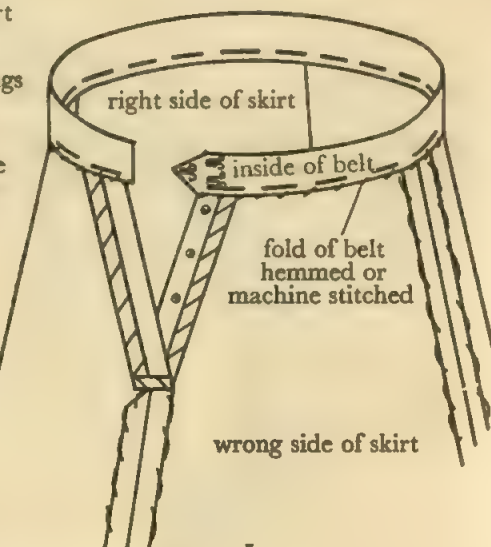
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4



5

MOUNTING A SOFT BELT ON A SKIRT

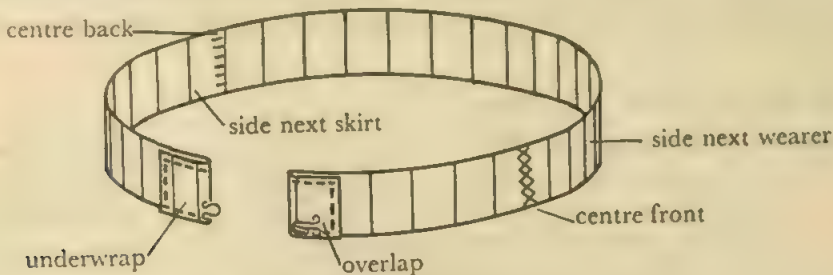
SKIRTS

MOUNTING OF SKIRTS

Mounting a soft belt on a skirt of thin material. 1. The width of the folded belt is three times the finished width, plus $\frac{1}{2}$ -inch turning. The length is the waist measurement, plus an overlap of $1\frac{1}{2}$ inches for the skirt opening and $1\frac{1}{2}$ inches for the mitre. Mark the turnings and fold up one-third of the width. Machine down the raw edges and tack the folded edge. 2. Fold back the free edge, and mark and machine the square and mitred ends. Cut away the surplus. 3. Fold right side out and press out the seam edges.

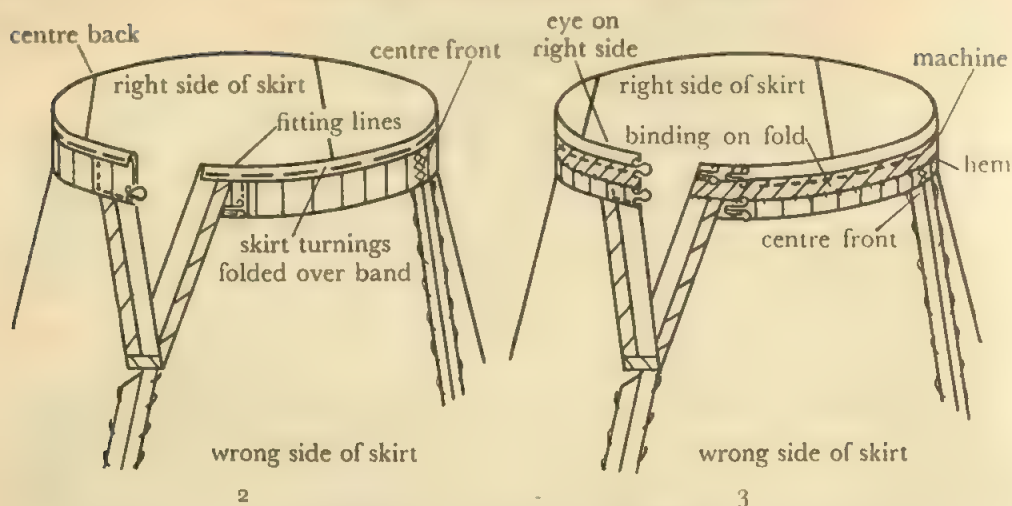
4. Turn the skirt inside out, and place the belt and skirt turnings together, right sides facing, and with fitting lines and centre back and front matching. Trim the ends of skirt seams to avoid bulkiness. The straight end of the belt is placed to the underwrap edge, and the mitred end to the overlapping edge. Pin and tack carefully, and stitch on the fitting lines. Unpick the tacks and trim the turnings. 5. Turn up the belt from the right side of the skirt and tack the folded edge on the machine stitches on the wrong side. Hem closely. Turn the skirt right side out and sew on hooks and eyes.

Mounting a skirt on petersham. 1. The length of the band is the waist measurement plus $2\frac{1}{2}$ inches. Make hems at each end of the petersham by turning down $1\frac{1}{4}$ inches on the side next to the wearer and machining round the three edges of the turned down piece. Place a hook $\frac{1}{8}$ inch inside the lower end of the overlapping side. Place an eye at the lower end of the underside, with the eye projecting. Mark the centre front and the centre back of the band.



1. PREPARING PETERSHAM FOR A SKIRT

2. Pin the centre front and centre back of the skirt to the corresponding marks on the band, with the skirt waist turning over the top of the petersham



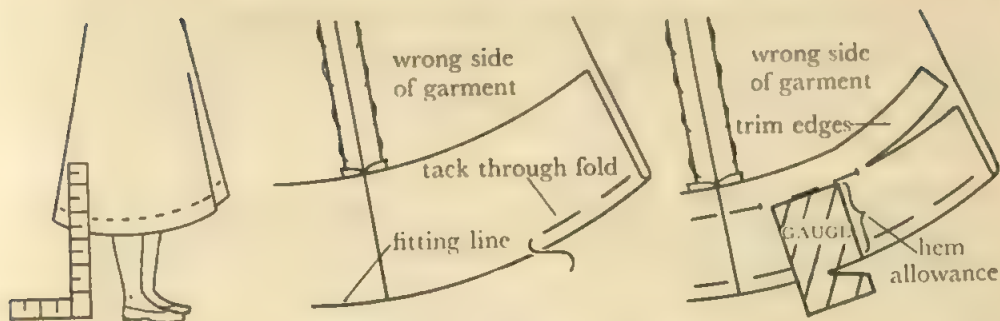
MOUNTING A SKIRT ON PETERSHAM

and the fitting line to the top edge of the band. Pin the underwrap of the skirt exactly to the eye end of the band, and pin the inner side of the overlapping edge to the hook end of the band. Allow this overlap to project, so that when the hook and eye are fastened the overlap of the opening is in line with the underwrap. Measure and test that all seams are equidistant from the centre front and centre back. Tack the turnings on the inside of the skirt to the top of the petersham only, and not through the skirt. Test on the wearer.

3. Pin and tack binding, slightly stretching it, over the raw edges of the turnings, extending over the under- and overwrap, with turnings. Tack and machine through the binding, turnings, and petersham only, and hem the free edge of the binding to the petersham. Attach the top hook and eye to the petersham, and a hook to the overlap and an eye on the underwrap.

TO TURN UP THE HEM OF A SKIRT

To mark the turning-up line. First finish the garment as far as possible. Try the skirt on the wearer and measure up from the ground with a yardstick, the corner of a box, or T square. Mark the line with a row of pins at short intervals. The fitter should move round the wearer. Take off the skirt and place it on a flat surface with the right side uppermost. Tack through the line of pins. Turn the inside of the skirt uppermost and fold up the hem at the tacked line. Tack through this fold. Measure the hem allowance from the folded edge, using a gauge, and cut away any



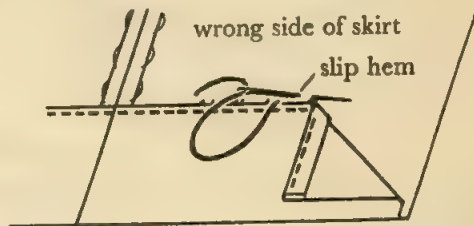
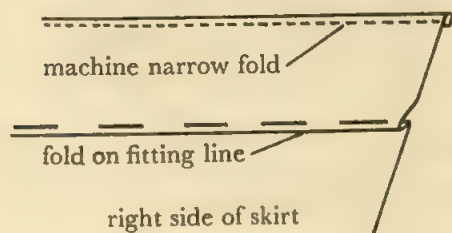
TURNING UP THE HEM OF A SKIRT

surplus material. Pin down the hem allowance at the seams and at the centre of each section of the skirt. This may be plain or fitting to the skirt, or it may have fullness.

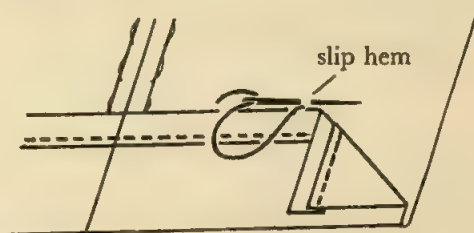
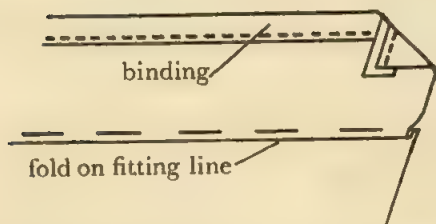
The turning-up line may be found by the worker who has to fit herself by the use of a commercial hem leveller or by standing very near a table and marking a chalked line at the level of the table top. The skirt may then be measured down for the hem at equal distances from the chalked line.

FINISHING THE HEM

When the hem has only a little fullness. 1. On thin materials machine on a narrow fold turned on the wrong side and slip hem to the garment.



1. THIN MATERIAL



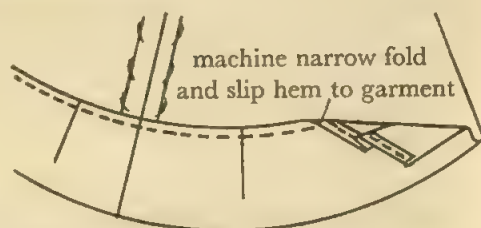
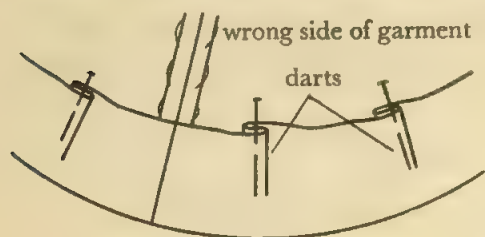
2. THICK MATERIAL

HEMS WITH LITTLE FULLNESS

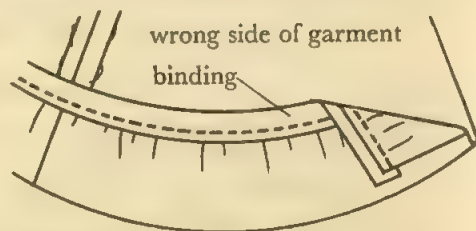
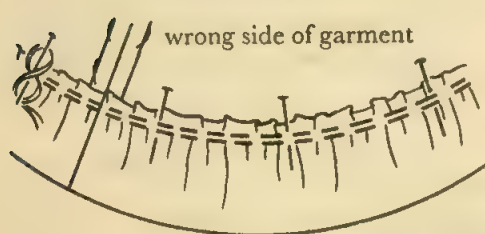
2. On thicker materials shrink away the fullness. Tack a strip of bias or paris binding on the right side of the raw edges so that the edge is hidden, and machine. Spread the skirt on a flat surface and pin down the edge of the skirt with the binding flat (at seams and at centre sections first). Slip hem to the garment.

When the hem has much fullness. Turn the skirt with the wrong side out and spread it on a flat surface. On thin materials which cannot be shrunk there are two methods.

1. Dart in the fullness. First pin down the centre front and centre back and at regular short intervals, until all the fullness is distributed round the hem. Pinch up the small radiating curves of fullness into darts and pin them flat. The darts must not reach the fold. Turn in a narrow fold at the edge, machine, and slip hem to the skirt. 2. Gather the surplus fullness by running in two threads in each section at the turnings and drawing them up to the size of the skirt. Stitch the gathered edges to the binding and slip hem to the garment. The first method is the better one. On thick materials, draw in the fullness with a gathering thread in each section and shrink it away. Leave the gathering thread until the edge is machined to the paris binding. Slip hem to garment.



1. THIN MATERIAL

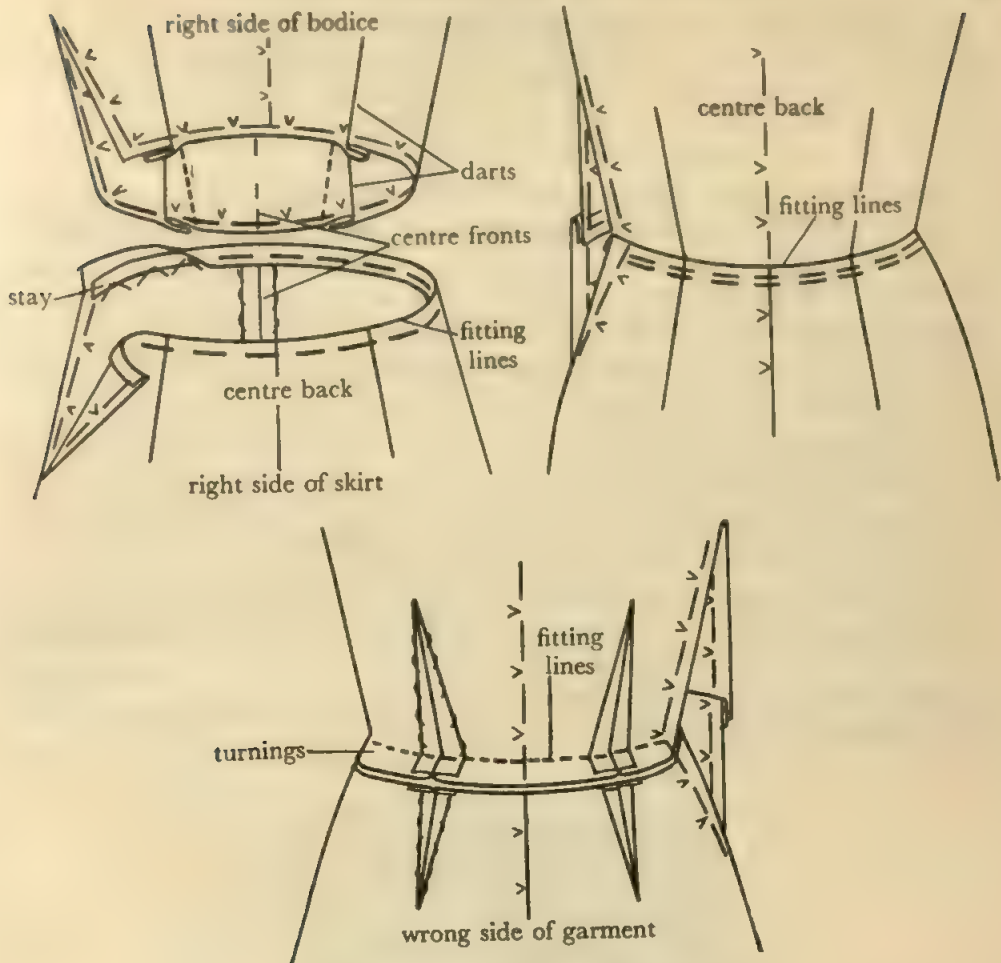


2. THICK MATERIAL

HEMS WITH MUCH FULLNESS

TO ATTACH A SKIRT TO A BODICE

An opening is made on the left-hand side of the bodice. The seams are left open for 3-5 inches on the bodice and from 4 to 6 inches on the skirt.



TO ATTACH A SKIRT TO A BODICE

The bodice has to be finished at the seams, opening, and darts, and gathering drawn up to size. The skirt has to be finished at the seams, opening, and darts. Fold the waist turnings inside on the skirt fitting lines. Pin the centre front and centre back of both skirt and bodice together, fitting lines matching. Pin at the underarm seam on the right side and at both ends of the opening at the left. Pin at short intervals along the whole of the waist line. Tack firmly. Test by trying it on. Machine very near to the fold, or slip stitch, turn inside, and machine bodice and skirt together on the fitting lines. To neaten, overcast or loop stitch after trimming down the turnings.

CHAPTER 9

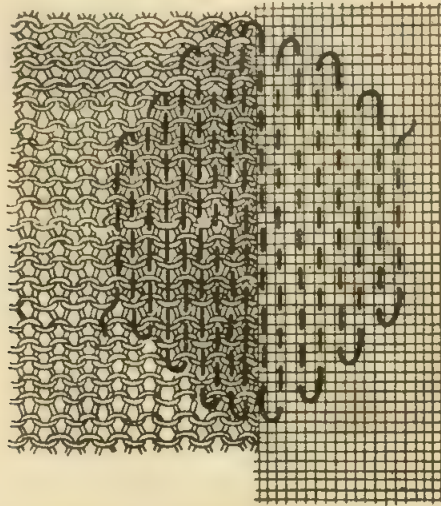
REPAIR WORK

DARNING

DARNING is a very important part of repair work. It is particularly useful in hand- or machine-knitted materials because the new threads do not show through. On woven materials the needle passes right through the material, and the new threads are not so easily concealed. For all household articles and large darns in undergarments the sewing machine is of great value. The ordinary presser foot or the darning attachment may be used to save much time.

GENERAL RULES

1. Work preventive darns on new garments on parts which have to take most wear. The stitches are worked on the wrong side and on the weft way, because the weft threads are weaker than selvedge threads. On woven materials and on fine knitted materials the needle passes over twice the amount it takes up. On coarsely knitted materials the needle is darned across the narrow rows of loops picking up one of a pair and passing over the other pair. Most of the darning thread is on the wrong side and little shows through on the right side.



DARNING ON KNITTED AND WOVEN MATERIALS

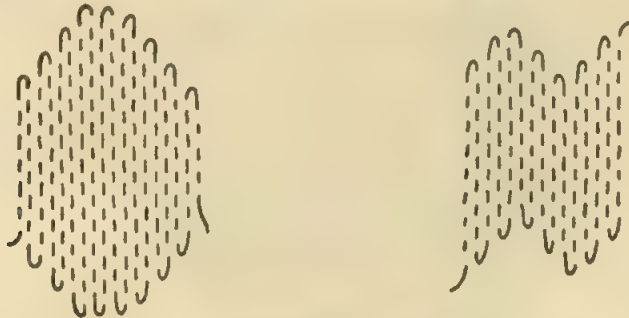
2. Darn thin places as soon as they appear on the garment. The stitches are worked on the wrong side and weft way. On woven materials and on fine knitted materials the needle takes up the same amount as it passes over, and the space between the rows equals the space between the stitches. On coarsely knitted materials the needle darns across the narrow rows of loops, picking up one of a pair and passing over the other pair. If the material has worn very thin, the selvedge way also may be darned. Cross the darn by weaving the new thread under and over the first threads.

3. For holes, in woven and knitted materials, work on the wrong side and selvedge way first, except when darning three-cornered tears. In these, the tear is on the straight thread, and often the weft threads, being weaker, have a longer tear with longer fraying edges. For holes in coarsely knitted materials, work on the wrong side first across the narrow rows of loops and then in the same direction as the narrow rows, taking up the mending thread already darned in.

4. Leave loops at the end of each row, the length depending upon the elasticity and the amount of possible shrinkage.

5. Darn so closely that the space between the stitches equals the length of the stitches, and the space between the rows equals the space between the stitches.

6. When complete, the outline of the darn should not be in line with the thread (selvedge or weft) of the material, to avoid the strain of the darn on the same threads.



SHAPES OF DARNS

7. Attempt to imitate the original texture so closely that the darn over the hole, when complete, reproduces as nearly as possible the original web. Avoid strain which may be caused by making the darn too heavy for the material or by darning too tightly.

8. Care should be taken with regard to colour, texture, and thickness in the choice of darning threads. They should be similar in colour and

REPAIR WORK

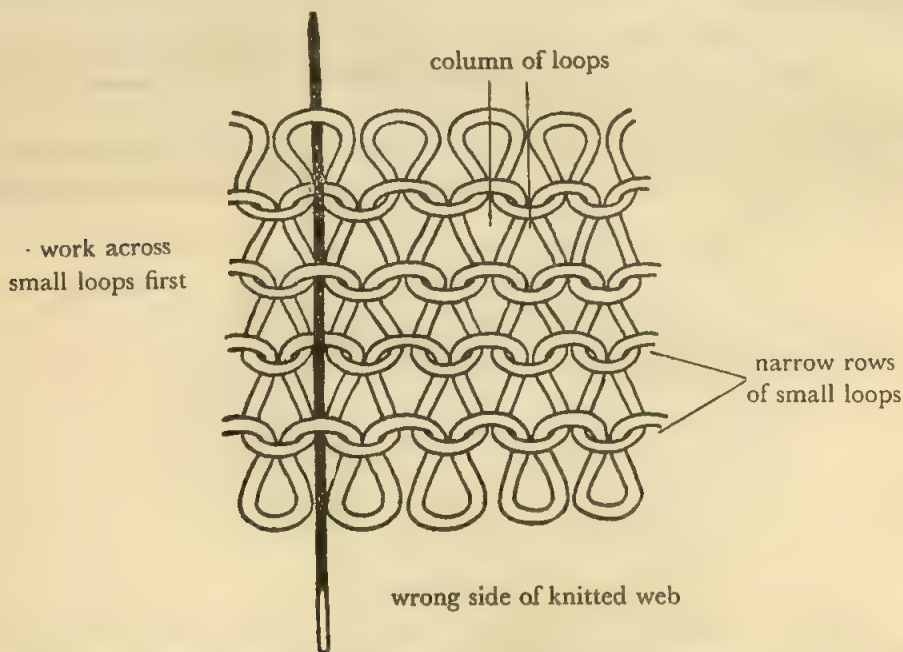
texture, but slightly finer than the material. Use cotton on cotton, linen or cotton on linen, wool on wool, silk on silk, sylko or satinised cotton on rayons, and suitable mixtures on mixtures.

9. A long fine needle with a long eye is most suitable for the work.
10. Press on the wrong side through a damp cloth until dry.

DARNING HAND- AND MACHINE-KNITTED GARMENTS (COARSE STOCKINET)

A THIN PLACE

Begin on the wrong side at the lower left-hand corner and work across the narrow rows of loops, picking up one of the pair and passing over the other pair. In the next row increase the number of stitches and pass over those previously picked up. Leave loops at the end of each row about $\frac{1}{8}$ — $\frac{1}{6}$ inch in length. Make the darn any shape required, but avoid straight edges to the darn.

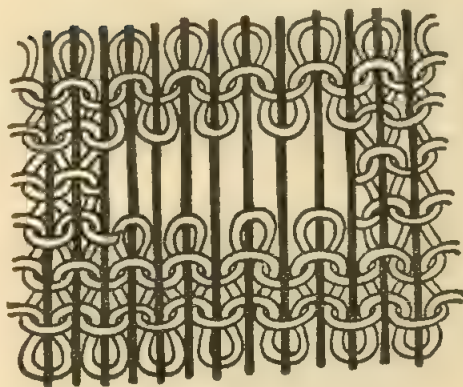


DARNING A THIN PLACE IN KNITTED MATERIAL

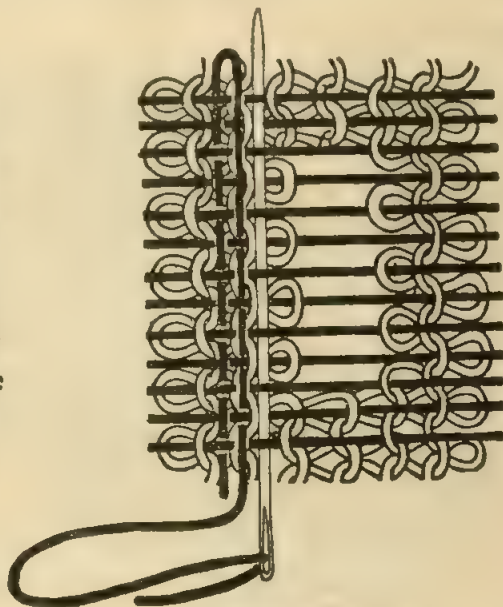
A HOLE

1. Begin darning on the wrong side outside the thin part round the hole at the lower left-hand corner, and make the first row at least as long

as the hole. Increase the number of stitches in each row. At the hole, each thread should take up one free loop of the edge on one side of the hole to prevent it running. Decrease beyond the hole to complete the first part of the darn. 2. For crossing the darn, begin beyond the hole, darning over and under the darning threads. Work these threads so closely that the darn in the hole when finished is similar to the web in tension. Press lightly through a damp cloth on the wrong side.

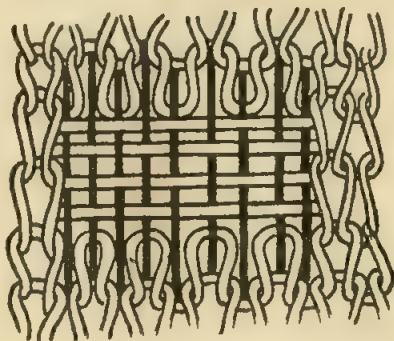


1. FIRST STAGE



2. CROSSING THE DARN

the darn on the right side
of the garment



DARNING A HOLE IN HAND OR MACHINE KNITTED MATERIAL

LADDERING

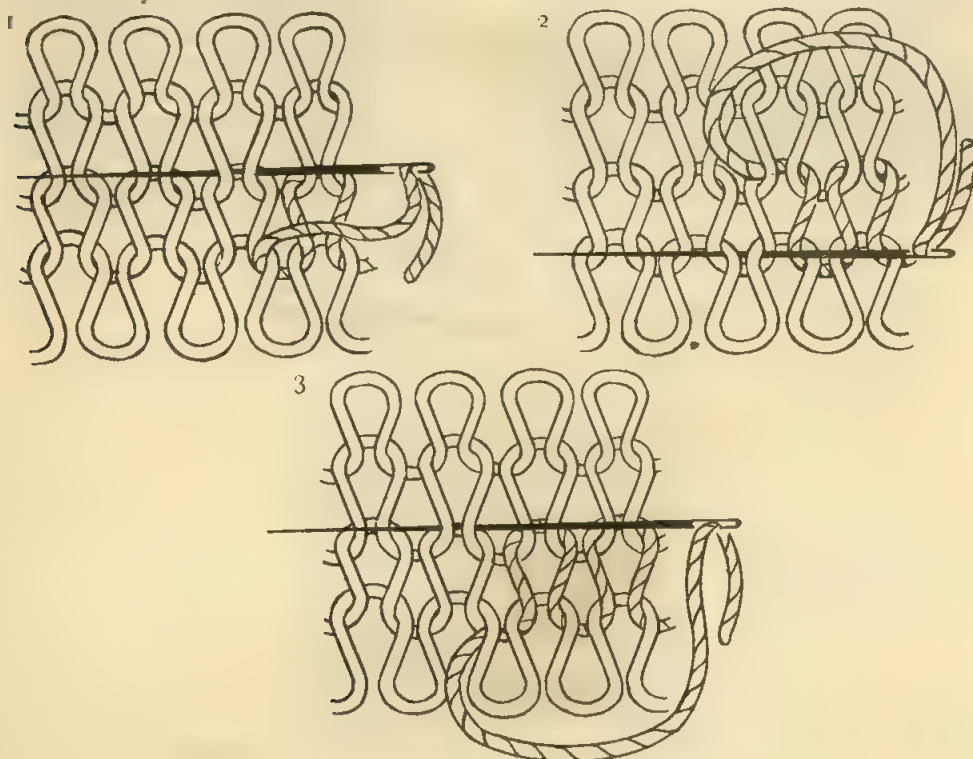
Use a fine crochet hook, place it in the dropped loop and take through it the first strand above. This forms a loop. Take up the next strand and so work up the 'ladder'. Secure the last loop with a long needle while darning as for a thin place.

DARNING LARGE HOLES IN STOCKINET MATERIAL

A piece of net tacked over the hole makes it easier to darn, forms a good foundation, and strengthens the darn.

SWISS DARNING

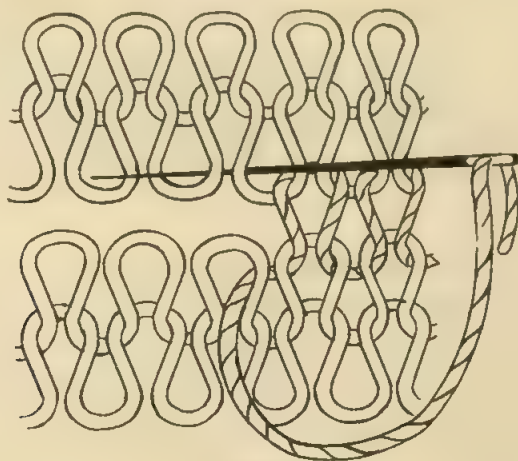
This is a useful method of strengthening a thin place on knitted materials when the darn is on an outer garment or needs to be almost imperceptible. Work with a darning needle on the right side from right to left covering the loops of the original knitting. For the second row reverse the darn and work until the thin place has been covered, avoiding any tightness and preserving the elasticity of the web.



SWISS DARNING

GRAFTING

If one row of loops in a knitted garment is weak or torn, repair it with a darning-needle and thread similar to the garment, imitating the pattern of the web. Work on the right side from right to left. Begin by darning a few stitches on the wrong side. Bring the needle through to the right and take up two sides of a loop on one edge and one side of each of two loops on the opposite edge. Draw the thread through gently and continue the row until the work is completed. To finish, darn the thread up and down on the wrong side. Press.



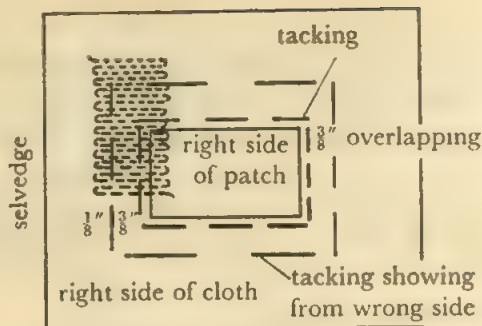
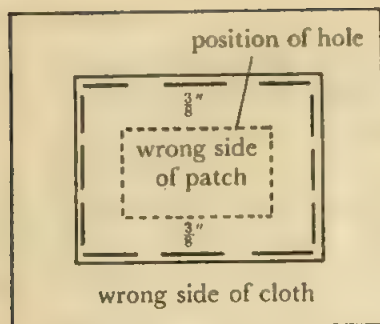
GRAFTING

DARNING WOVEN TEXTILES AND FINE STOCKINET**A THIN PLACE**

Darn the way of the strain, using selvedge ravellings of the material. It may be more convenient to work on the right side. Leave no loops, but work loosely, so that the material will not pucker. Darn in the stitches through the material, keeping the darn to the required size, and avoid straight lines along the edges.

DARNING A PATCH OVER A HOLE IN THIN MATERIAL

Trim the hole to a square or oblong. Cut the patch about $\frac{3}{8}$ inch larger than the hole, weft and selvedge ways. Fix carefully the right side of the patch on to the wrong side of the cloth (matching the thread and the pattern). The edges of the patch should overlap the edges of the hole about $\frac{3}{8}$ inch. Tack down these edges on the wrong and right sides, using

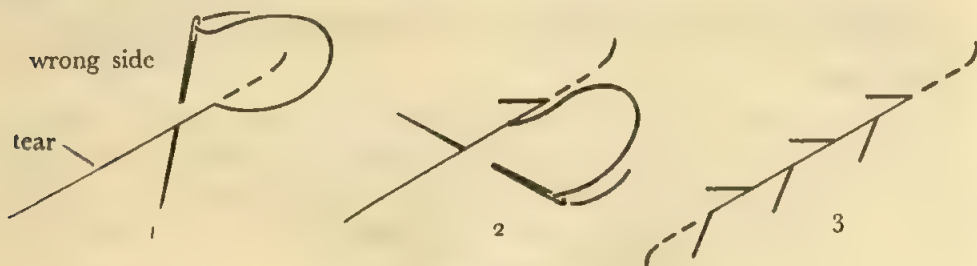


DARNING A PATCH OVER A HOLE IN THIN MATERIAL

coloured cottons. Darn on the right side across the overlapping edges, and extending $\frac{1}{8}$ inch on both the patch and the cloth. Work the selvedge sides first, to avoid puckering, and work double at the corners. Unpick the tacking threads and press.

FISH-BONE STITCH

This is used to draw together the raw edges of a cut or tear in preparation for working a darn. The advantage of using this stitch is that the frayed edges are drawn through and are kept on the wrong side. The stitches need not be removed when the darn is finished if they are worked with (a) a human hair, which is very strong and almost invisible; (b) very fine cotton or silk of the same colour as the garment; (c) unravelled selvedge threads of the garment. Work on the wrong side with a fine darning-needle.



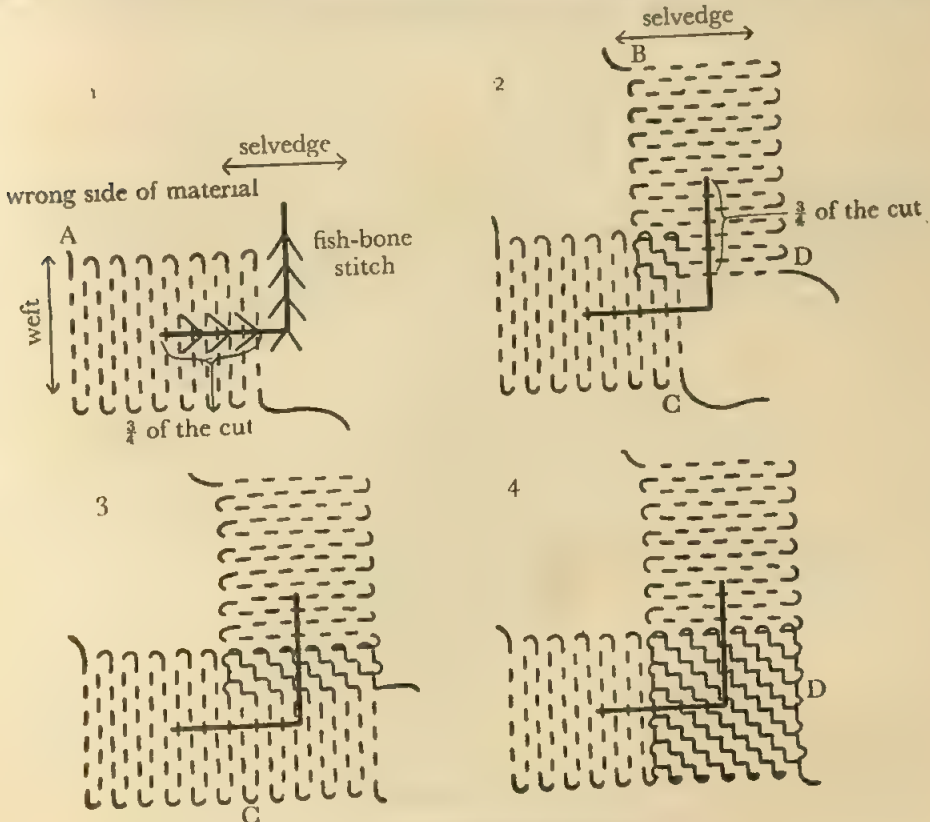
FISH-BONE STITCH

1. Begin with a few small running stitches $\frac{1}{2}$ inch from and towards the end of the cut, bringing the needle out through the cut. For the first stitch, insert the needle at an angle $\frac{1}{4}$ inch from the raw edge, and bring it out through the cut. 2. For the second stitch, insert the needle the same distance from the edge on the opposite side, and bring it out again through

the cut. 3. Continue to the other end, and make a few running stitches as for the beginning.

A THREE-CORNERED TEAR

The tear is along the straight threads, selvedge and weft, and has no thin part round it. There is no need to avoid straight lines round the darn. 1. Draw the edges together on the wrong side with fish-bone stitches, using fine coloured sewing silk to match, and keeping the frayed edges on this side. Hold the material wrong side towards you, so that the selvedge threads lie along the index finger of the left hand. Work weft way first, beginning about $\frac{3}{8}$ inch to the left of the cut and $\frac{3}{8}$ inch lower. Keep the thumb on the raw edges while darning the thread through. Work until about three-quarters of the way along the cut. 2. Repeat the operation selvedge way. 3. Return to the first thread and finish darning across the corner. 4. Return to the selvedge way and work across the weft darn.

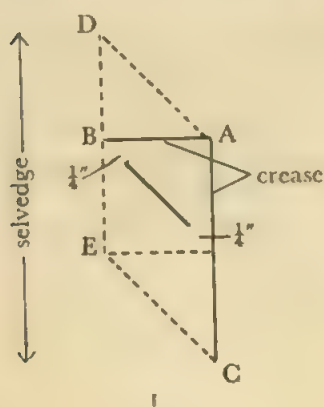


DARNING A THREE-CORNERED TEAR

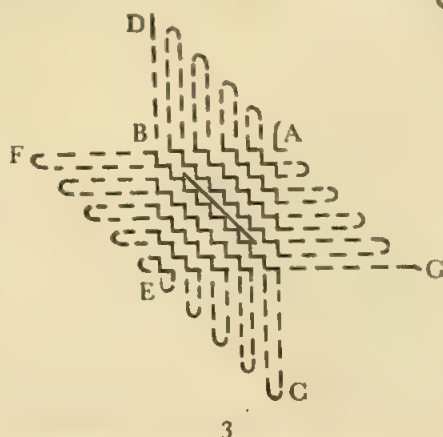
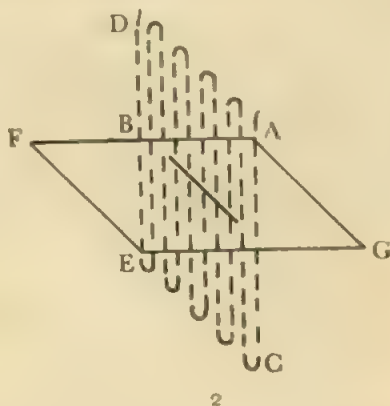
The fish-bone stitches need not be removed. Press through a damp cloth on the wrong side.

A CUT ON THE CROSS

1. If the cut is large, use fish-bone stitches to draw the edges together. Crease the west way of the material about $\frac{1}{4}$ inch above the end of the cut (BA). Crease the selvedge way of the material a $\frac{1}{4}$ inch from the bottom of the cut (CA) so that the point (A), where the creases meet, is opposite the centre of the cut and not in a line with it. If the material is not suitable for creasing, tack mark instead. 2. Beginning up and down at A on the wrong side, darn the rhomboid ACED, leaving very short loops in linen (because it has very little tendency to shrink), and loops about $\frac{1}{8}$ inch in wool. Keep the raw edges on the wrong side, and prevent fraying by keeping the thumb on the edges when drawing the thread through. 3. Turn the work for crossing, and, beginning at the same point A, darn the rhomboid AFEG, taking up the same amount of material as passed over and



THE COMPLETE DARN
ON THE WRONG SIDE



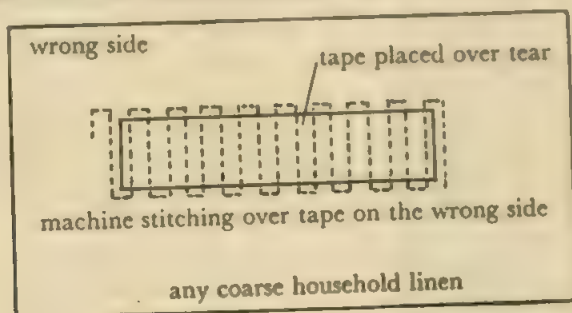
DARNING A CUT ON THE CROSS

not the darning threads. The creases and the darning must always be on the straight thread.

Work a bias cut by the same method enclosing the cut in a square, the sides of which are at least $\frac{1}{4}$ inch from the cut.

Much time may be saved if the darn in non-shrinkable materials is worked by a sewing-machine. Using the ordinary foot, work wrong side of the material, leaving no loops, and working the turns in the darning as in the ordinary method.

DARNING A TEAR WITH A SEWING-MACHINE



DARNING A TEAR WITH A SEWING MACHINE

A strong, even repair may be worked on coarse household linen with a sewing-machine, using the ordinary foot. A piece of tape may be attached under the tear, and machine stitches run fairly closely across it on the wrong side.

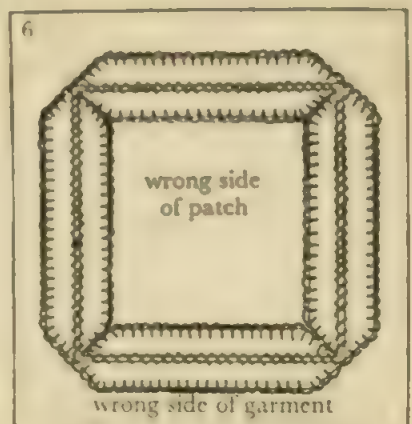
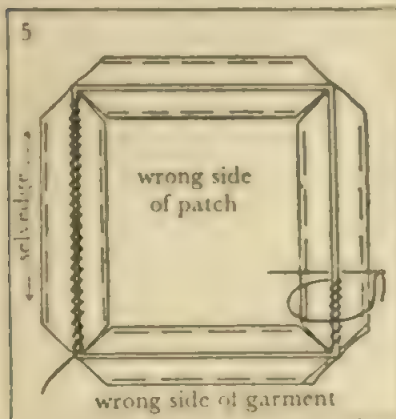
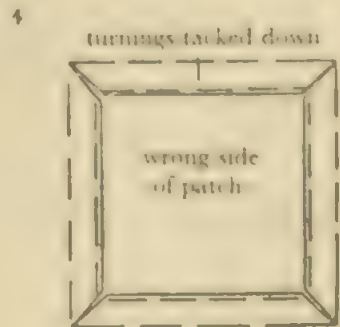
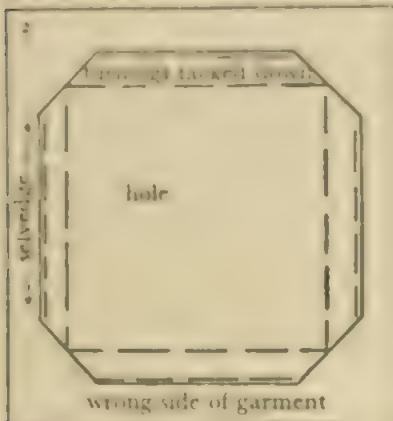
PATCHING

GENERAL RULES

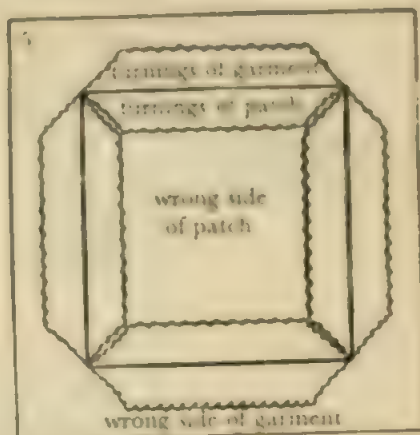
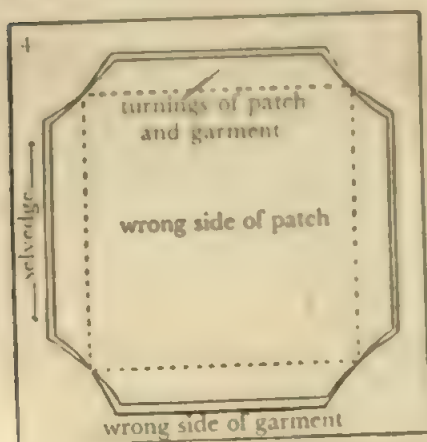
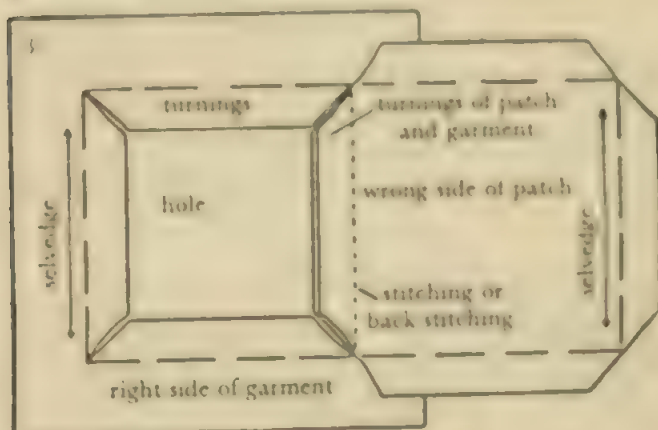
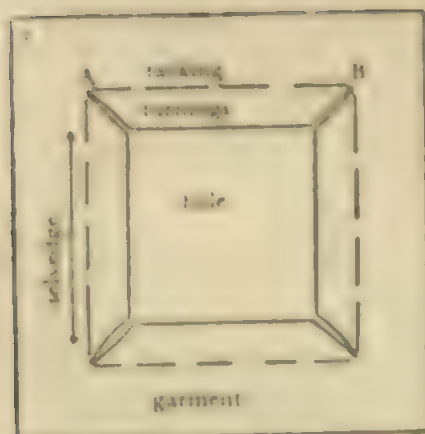
1. A patch should be of the same material as the garment and as near as possible to it in colour, pattern, texture, weave, and nap. Wash and fade the patch if necessary.
2. A patch should cover the thin part as well as the hole.
3. A patch must be square or oblong, with the threads parallel with those of the garment, selvedge and weft respectively. If put into a seam or hem, the patch must be shaped to form a line with it.
4. Patches on patterned material are put on the right side in order to match the pattern. Patches on garments worn next to the skin are also put on the right side to give more comfort to the wearer. All other patches are put on the wrong side. Household linen should be repaired before it is washed.



AB and CD
are equal
in length

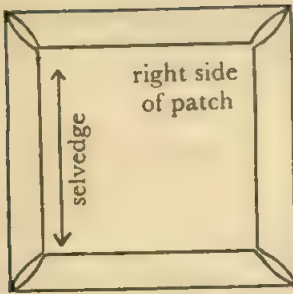


FITTED PATCH FOR LOOSELY WOVEN MATERIALS

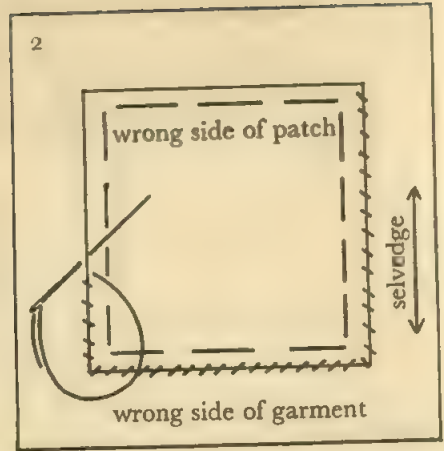


FITTED PATCH FOR CLOSELY WOVEN MATERIALS

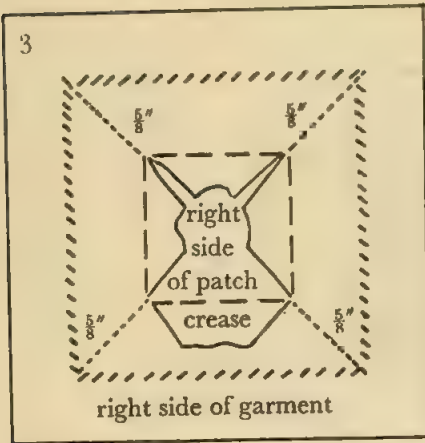
1



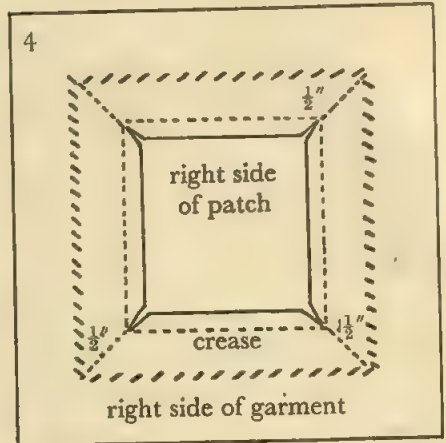
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3

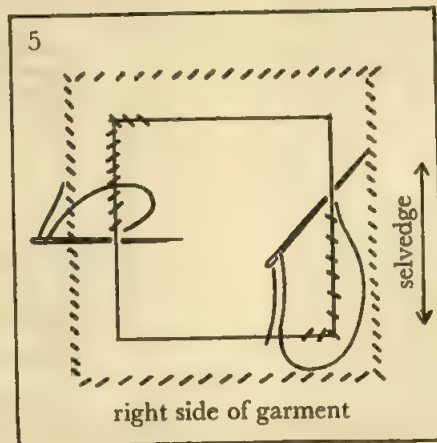


4



sewing on the right side
for thick materials

5

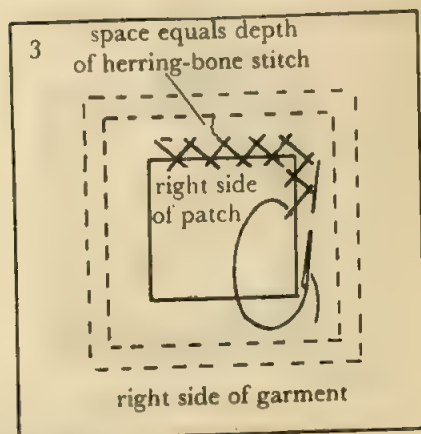
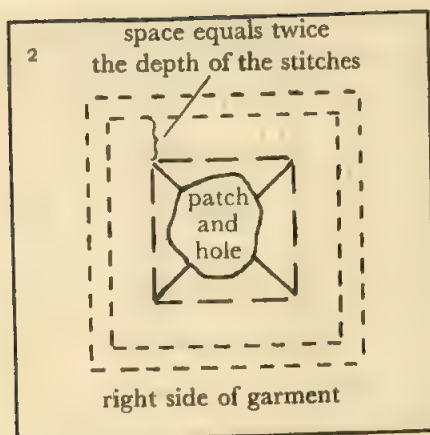
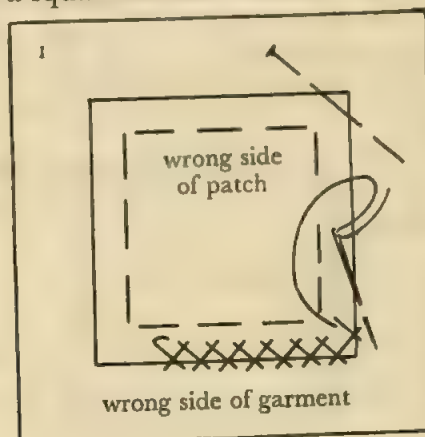


hemming on the right
side for thin materials

CALICO PATCH

A WOOLLEN PATCH ON FLANNEL OR STOCKINET

The patch should be a square or oblong cut to the straight thread and large enough to cover the hole and the thin part. 1. Place the right side of the patch to the wrong side of the garment with the threads of each parallel, except when the garment is worn next to the skin, when the patch should be on the right side. Tack in position without turnings, and herring-bone stitch round the patch beginning at the bottom left-hand corner. Enclose all corners with a square of stitches. 2. Cut from the hole on the right side a diagonal line to each corner, to a little more than twice the depth of the herring-bone stitches. Fold back each piece of material and cut along the fold. 3. Herring-bone stitch the raw edges, making three sides of a square at each corner.

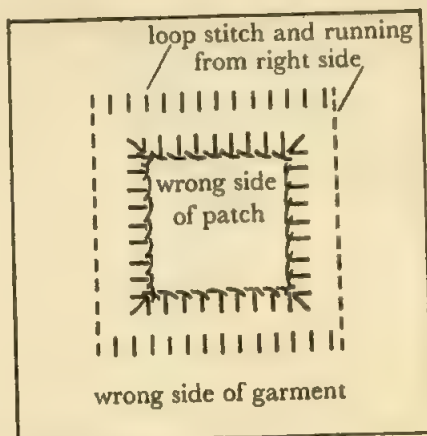
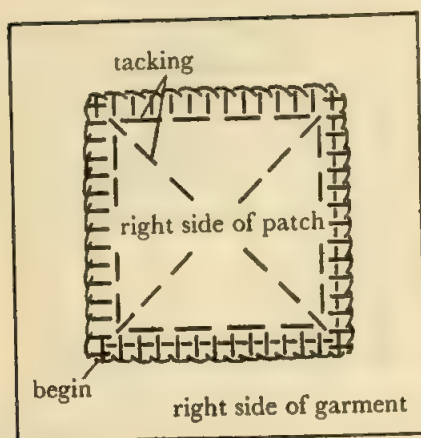
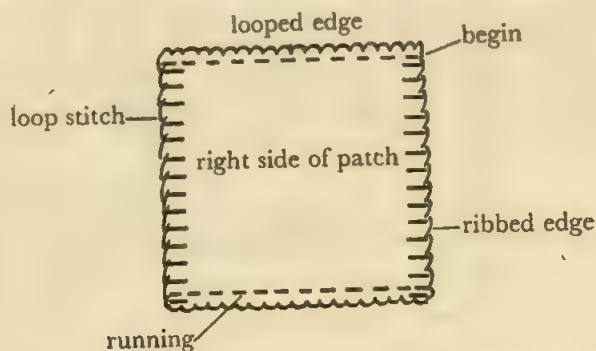


WOOLLEN PATCH

STOCKINET PATCH

The patch should be the same colour and texture as the garment, and large enough to cover the hole and thin parts, with the ribs of the web lying the same way as the part of the garment to be repaired. Cut the edges straight with the ribs on two sides and the loops on the other sides.

1. Run along the top looped edge on the right side from the right-hand corner and loop stitch down the ribbed side. Turn the patch round and run along the other looped edge and loop stitch the remaining ribbed side. Make two firm stitches at each corner, and avoid stretching the edges.
2. Put the wrong side of the patch to the right side of the garment, with ribs and loops matching, covering the hole and thin part. Tack the patch on diagonally, and along each side. Loop stitch the bottom edge to the garment, beginning at the lower left-hand corner. Run up the right side at the base of the loop stitches, taking care that all stitches are taken through the garment. Loop stitch across the top of the patch and run down the



STOCKINET PATCH

fourth side, take out the tacking, and turn to the wrong side. 3. Cut a diagonal line to each corner, leaving $\frac{1}{2}$ inch margin. Fold back each piece of material and cut along the fold. Loop stitch the edges to the garment and press.

A PATCH NEAR A SEAM

When a patch is required near a seam or hem, allow sufficient material for the patch to be shaped at the seam edges. The seam or hem has to be unpicked for a short distance beyond the hole and thin part, to make the fixing of the patch easier. In these patches care must be taken in shaping the patch to the seam or hem, so that it is straight to the thread of the garment.

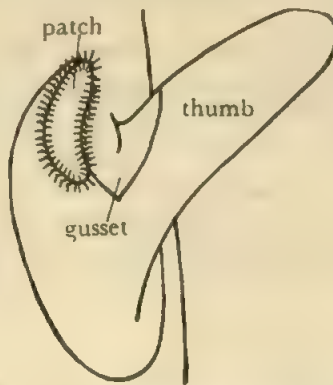
REPAIR WORK ON SKIN GLOVES

A tear. Buttonhole the raw edges on either side, and sew the knots together or draw the edges together with fish-bone stitches.

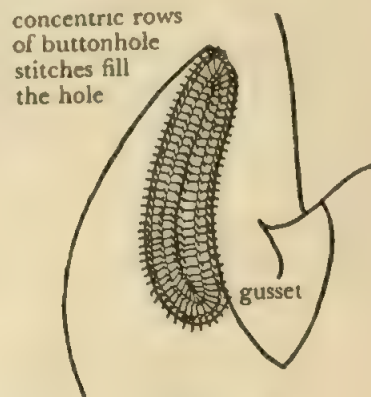
A hole. A. Buttonhole the raw edges of the hole in the glove. Buttonhole round a piece of skin which fits into the hole, and sew the knots of the stitches together. B. Buttonhole the raw edges, and fill the hole with concentric rows of buttonhole stitches.



MENDING A TEAR



PATCH IN GUSSET OF A GLOVE



TO MEND A HOLE

MENDING A SKIN GLOVE

CHAPTER 10

SIMPLE DECORATIVE WORK

THE decorative work illustrated by the diagrams consists of: (1) Line stitches; (2) Edges; (3) Stitches elaborated to form simple patterns; (4) Faggoting.

BEGINNINGS, JOINS, AND ENDINGS IN DECORATIVE STITCHERY

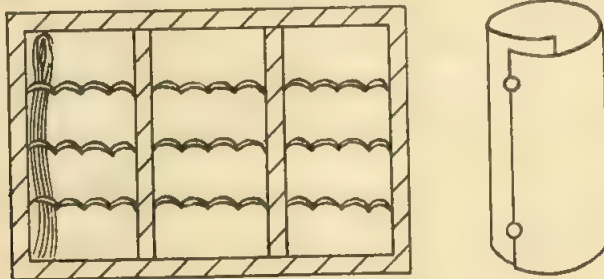
The wrong side of the working should be neat, no ends of cotton should show, and no knots should be made.

TO BEGIN. Take up a few running stitches on the wrong side in the right position, but in the reverse direction from that in which it is intended to work. The end is then worked over and secured. If this method is not suitable, bring the needle from the wrong side out on the right side where required. The end left on the wrong side should be darned afterwards through the back of the stitches.

TO FINISH. Make a back stitch on the worked stitches on the wrong side, and darn in through the back of the stitches.

TO JOIN. Work both threads as for beginning and ending.

To thread the needle with embroidery thread. Fold the thread round the eye of the needle. Hold the loop of the thread tightly between the finger and thumb, withdraw the needle and press the loop of the thread into the eye of the needle. The embroidery needle should hold the thread and make a hole in the material large enough for the eye and thread to pass through easily. Before beginning the embroidery, try out, on a similar piece of material similar to the garment, the sizes and spacing of the embroidery stitches to be used, with the needles and threads chosen.

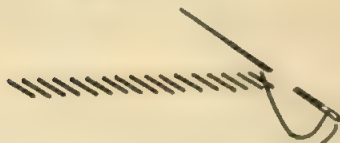


FOLDER FOR EMBROIDERY THREADS

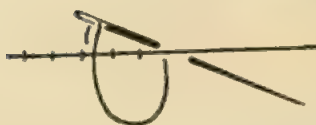
CHAIN STITCH



STEM STITCH



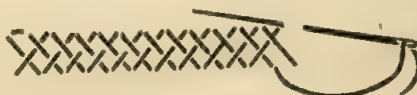
COUCHING STITCH



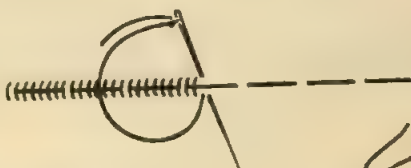
ROPE STITCH



DOUBLE BACK STITCH



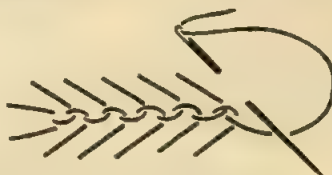
SATIN OR STRAIGHT OVERCAST STITCH



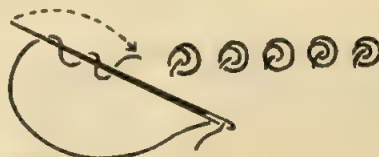
FEATHER STITCH,
SINGLE AND DOUBLE



FISH-BONE STITCH

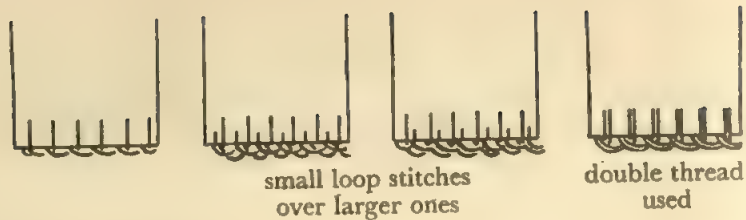


KNOT STITCH

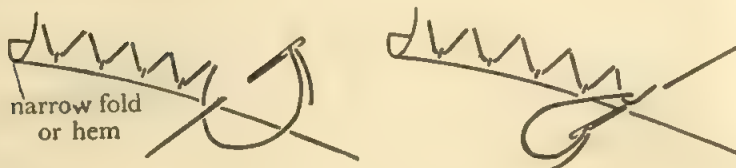


LINE STITCHES

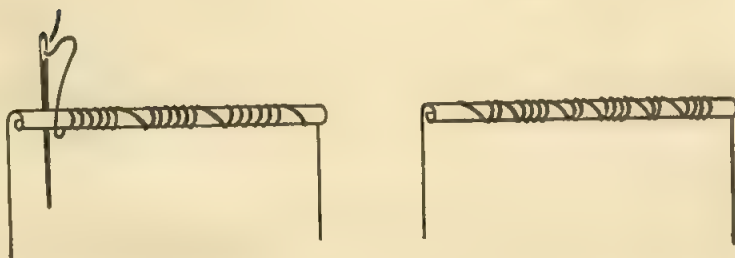
LOOP STITCH



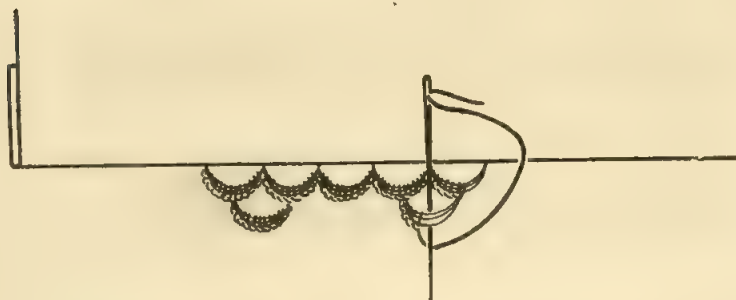
FLY STITCH



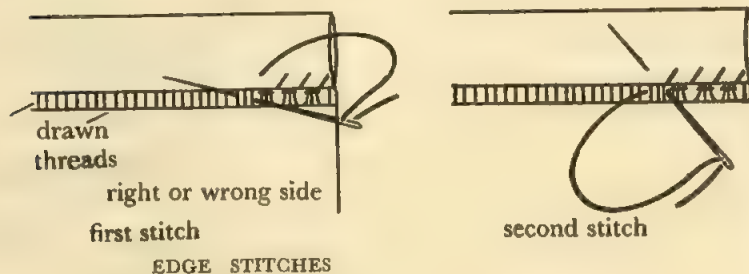
STRAIGHT OVERCAST ON ROLLED EDGES



LOOP STITCHED SCALLOPS



HEMSTITCHING



CHAIN STITCH

1 zigzag

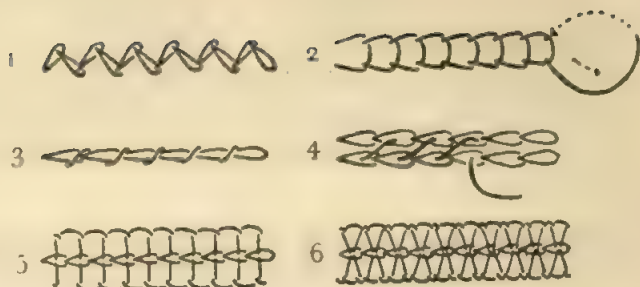
2 square

3 row of overcast

4 two rows partly overcast

5 combined with straight loop stitch

6 combined with slanting loop stitch



LOOP STITCH

1 interlocking loop stitches

2 loop stitches facing

3 slanting stitches interlocking

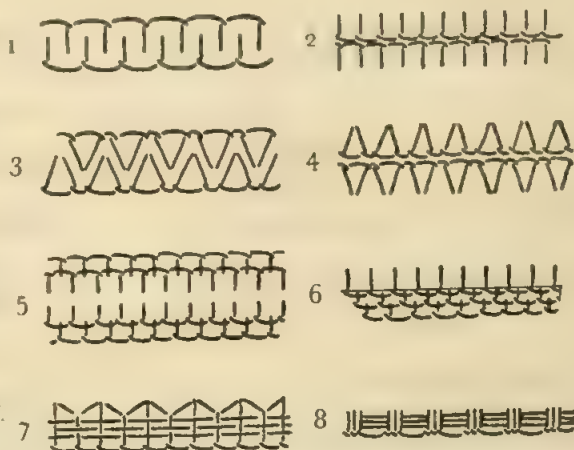
4 slanting stitches facing

5 small stitches over larger ones

6 loop stitches made into the loops above

7 threads woven into loop stitches

8 threads couched by loop stitches



HERRING-BONE STITCH

1 stitch interlaced by thread

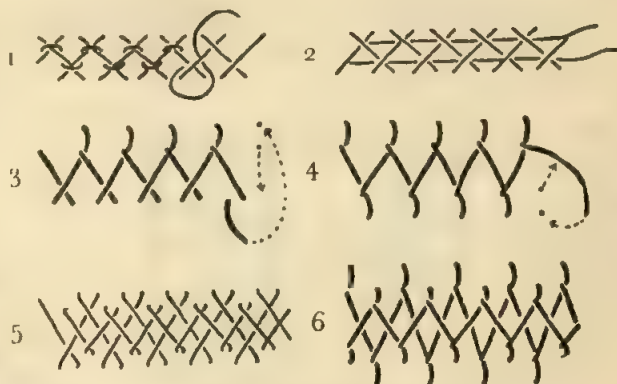
2 running between the stitches

3 half vertical herring-bone

4 vertical herring-bone

5 small stitches made over large ones

6 small vertical stitches over large ones



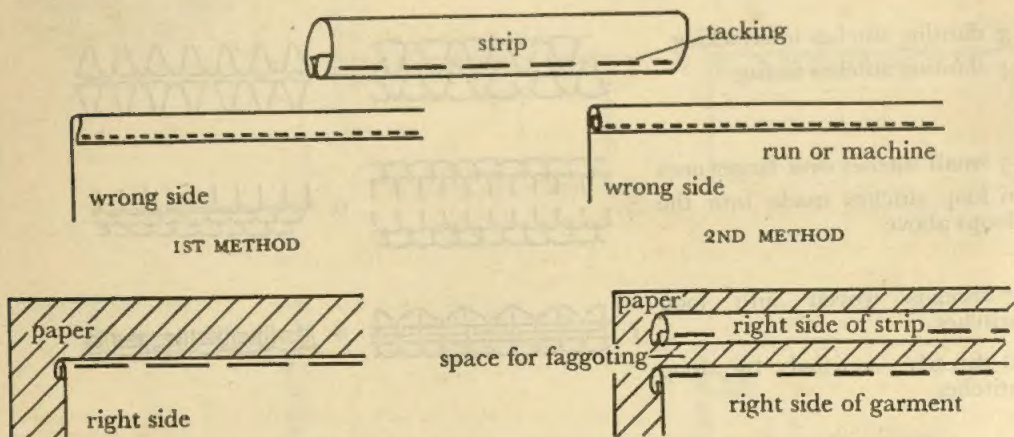
STITCHES ELABORATED TO FORM OTHERS

FAGGOTING

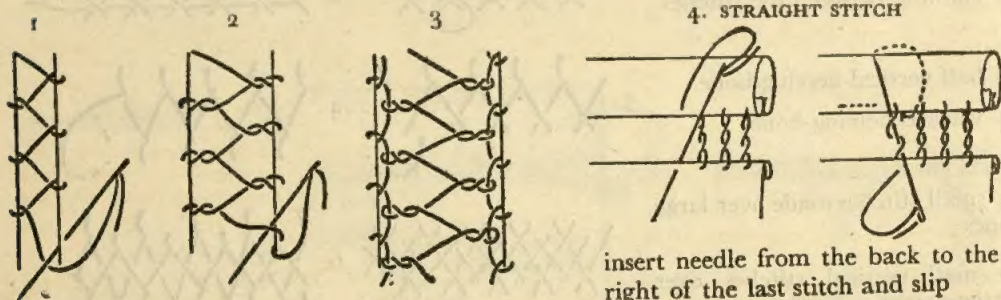
Faggoting is used for joining the parts of a garment or for decorating hems and lines. If used on curves, the strips to be joined must be on the direct cross, but for working along the straight thread they may be cut selvedge or weft.

Preparation of Edges. For the strip, cut the material twice the required width, plus turnings. Turn in the edges and tack them together, or make a rouleau (page 35).

For the edge of the garment either turn down a single fold and run or machine it down. Turn along it or turn down a double fold and run or machine it down. Turn down the fold again and tack it to a piece of paper. Tack the strip to the paper parallel to the fold, leaving space for the faggoting.



PREPARATION OF EDGES



FAGGOT STITCHES

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